C. Morland Agnew.

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W. E. DUITS

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No. 367

THE NATIONAL PORTRAIT GALLERY

Issued under the sanction and with the authority of the Trustees of the National Portrait Gallery.

THE

NATIONAL PORTRAIT GALLERY

EDITED BY

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DIRECTOR OF THE NATIONAL PORTRAIT GALLERY AND SURVEYOR OF THE KING'S PICTURES AND WORKS OF ART

VOLUME I.

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

1901

The blocks illustrating this work have been made by Messrs. André and Sleigh, Ltd., of Bushey, Herts, from photographs supplied by Messrs. Walker and Cockerell.

INTRODUCTION.

THE Illustrated Catalogue of the National Portrait Gallery may be considered as a fitting sequel to the Illustrated Catalogue of the National Gallery, published by Messrs. Cassell and Company in 1899.

The National Portrait Gallery was founded in 1856, and was at first housed in temporary premises at 29, Great George Street, Westminster. In 1869 the collection was removed to the eastern portion of the Long Building at South Kensington, where it remained until the autumn of 1885, when, owing to increased danger from fire, the collection was transferred on temporary loan to the Science and Art Department at the Bethnal Green Museum.

Although this was intended to be but a temporary measure, no steps were taken to provide this interesting collection with a permanent home, or seemed at all likely to be taken, until May, 1889, when William Henry Alexander, Esq., of Shipton, Andover, Hants, generously offered to build a National Portrait Gallery at his own expense. This offer having been accepted by H.M. Government, a site was allotted in St. Martin's Place in the rear of the National Gallery, and the new building commenced in October, 1890. The new Gallery was completed in April, 1895, Mr. Alexander contributing to its cost £80,000 and H.M. Government £16,000. The collection was then moved into the new building, and the Gallery opened to the public on Saturday, April 4th, 1896.

In spite of the disadvantageous conditions connected with the early history of the National Portrait Gallery, the collection has always continued to make progress. In 1869, when the collection was removed to South Kensington, the number of portraits on the register amounted to 288. In 1885, when the collection was exiled to Bethnal Green, the number had been increased to 747; and in 1895, when it was installed in the new Gallery, it had reached 983. Since the collection was made accessible to the public the increase in the number of portraits acquired has been very rapid, the number having risen in November, 1901, to 1,307,

exclusive of engravings and other objects on exhibition but not reckoned in the permanent collection.

It is well to remember that the collection of portraits in the National Portrait Gallery has been formed to illustrate the history of the nation, and not as examples of the Fine Arts. The first standing rule of the Trustees, in either making purchases or receiving presents, is to look to the celebrity of the person represented rather than to the merit of the artist; to attempt to estimate that celebrity without any bias to any political or religious party, and not to consider great faults and errors, even though admitted on all sides, as any sufficient ground for excluding any portrait which may be valuable as illustrating the civil, ecclesiastical, or literary history of the country.

The importance of the National Portrait Gallery as an aid to the study of national history is now widely recognised. It may, however, be expected with confidence that a complete Illustrated Catalogue will go far to increase the interest already shown by the general public in so remarkable a collection.

In arranging the following catalogue it has been thought better not to follow the mere alphabetical series, as given in the Official Catalogue and as adopted in the case of the Illustrated Catalogue of the National Gallery, but to adhere as far as possible to the historical and chronological arrangement of the portraits, as they are actually exhibited in the Galleries. History, and not mere chronology, is intended to be illustrated in these volumes. The value of this historical arrangement has already been sufficiently tested by experience to justify this course. In addition to the students of history, it is certain that students of painting and costume will find much to interest and instruct them in the grouping of contemporaneous portraits.

An alphabetical index to the portraits will be given at the close of the work. The text has been in many cases abbreviated from that in the Official Catalogue, in order to insure that each portrait on a page shall have its description upon the page which faces it.

In preparing this catalogue great assistance has been rendered by Mr. James Donald Milner, Clerk and Acting-Assistant Keeper to the National Portrait Gallery. As in the case of the Illustrated Catalogue of the National Gallery, the production of the text and illustrations has been superintended by Mr. Edwin Bale, R.I., to whom all credit for the same must be awarded.

LIONEL CUST.

November, 1901.

THE

NATIONAL PORTRAIT GALLERY

VOLUME I.

THE NATIONAL PORTRAIT GALLERY.

ROBERT, DUKE OF NORMANDY. 1054?–1134. *Sculptor unknown.*

Eldest son of William the Conqueror. He was taken prisoner by his brother, Henry I., at Tenchebray, 1106. Died in captivity at Cardiff Castle.

Electrotyped from a curious wooden effigy on his monument in Gloucester Cathedral.

Purchased, 1877. (440.)

GEOFFREY PLANTAGENET, COUNT OF BRITTANY. 1158–1186. *Facsimile reproduction from an enamel preserved in the Town Museum at Le Mans in France.*

Fourth son of Henry II. Husband of Constance, heiress of Brittany, and father of Arthur, who was murdered by his uncle John.

Presented by MM. Goupil et Cie., 1901. (1301.)

KING HENRY III. 1207–1272. *Sculptured in* 1291 *by* **William Torel.**

Elder son of King John. During his reign the first Parliament was summoned.

Electrotyped from the bronze effigy on his monument in Westminster Abbey.

Purchased, 1872. (341.)

ELEANOR OF CASTILE, QUEEN CONSORT OF EDWARD I. Died 1290. *Sculptured in* 1291 *by* **William Torel.**

Daughter of Ferdinand III. of Castile. She died at Harby, near Lincoln, whilst accompanying the King into Scotland. Her body was brought to Westminster, and crosses were erected wherever the procession halted, the last place being Charing Cross.

Electrotyped from the full-length gilt-bronze effigy on her monument in Westminster Abbey.

Purchased, 1872. (345.)

KING EDWARD II. 1284–1327. *Sculptor unknown.*

Fourth son of Edward I. Created first Prince of Wales in 1301. Deposed at Kenilworth, and put to death at Berkeley Castle.

Electrotyped from the alabaster effigy on his monument in Gloucester Cathedral.

Purchased, 1877. (439.)

No. 440.

No. 1301.

No. 341.

No. 345.

No. 439.

EDWARD, PRINCE OF WALES, K.G. 1330–1376. *Sculptor unknown.*

Known as the 'Black Prince.' Eldest son of King Edward III., and father of King Richard II. Created Duke of Cornwall in 1337. Distinguished himself at Crécy, 1346, and won the battle of Poitiers, 1356, where John, King of France was taken prisoner.

Electrotyped from the full-length metal-gilt effigy on his monument in Canterbury Cathedral.

Purchased, 1875. (396.)

PHILIPPA OF HAINAULT, QUEEN CONSORT OF EDWARD III. 1314?–1369 *Sculptor unknown.*

Daughter of William, Count of Holland and Hainault, and Jeanne de Valois. Mother of Edward the Black Prince.

Electrotyped from the mutilated full-length alabaster effigy on her monument in Westminster Abbey.

Purchased, 1872. (346.)

KING EDWARD III. 1312–1377. *Sculptor unknown.*

Eldest son of Edward II. His reign was largely occupied by wars with France. He, however, was the first king to assert the commercial and maritime supremacy of England.

Electrotyped from the full-length gilt-bronze effigy on his monument in Westminster Abbey.

Purchased, 1871. (332.)

ANOTHER PORTRAIT, WITH HIS FAMILY. *Tracings made by George Scharf, under sanction of the Society of Antiquaries of London, from older tracings that had been taken in* 1801 *from the original figures on the east wall of St. Stephen's Chapel, Westminster, afterwards used as the old House of Commons.*

The tracings are of the portraits of Edward III., Queen Philippa, Edward the Black Prince, and Thomas of Woodstock, Duke of Gloucester.

The original fresco paintings were accidentally discovered in the year 1800 behind a coating of wood panelling, and were walled up again immediately after copies and tracings had been taken from them. The date of these frescoes is about the year 1356, before the battle of Poitiers, as indicated by the presence of the King's youngest son. They perished in the great fire which consumed both Houses of Parliament in 1834.

Presented by George Scharf, Esq., C.B., 1883. (707.)

No. 396.

No. 346.

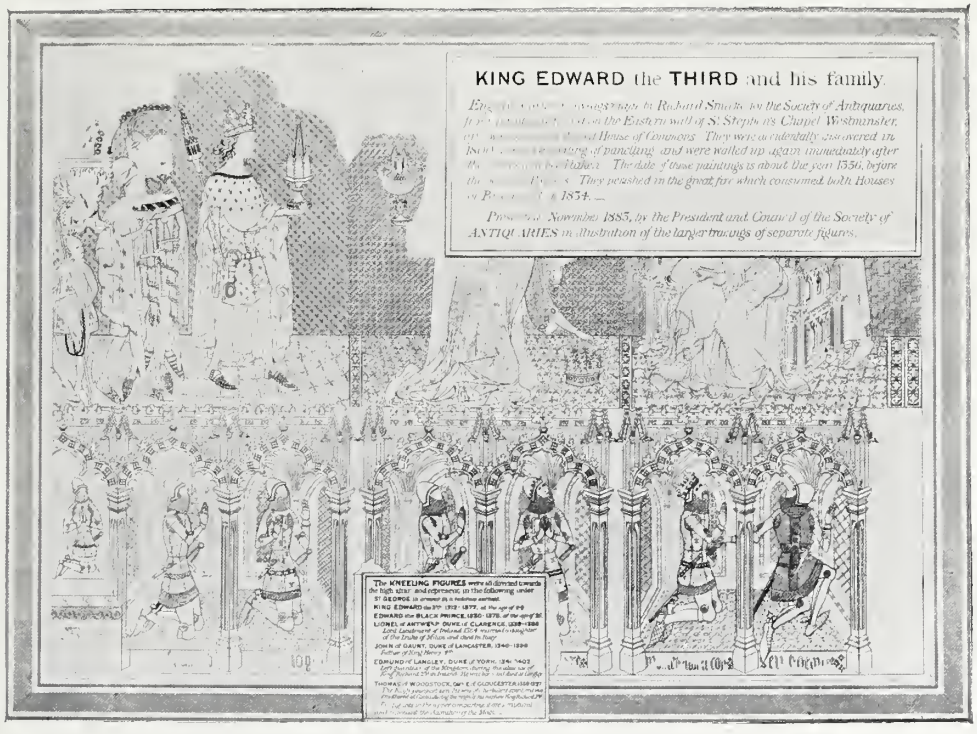
No. 332.

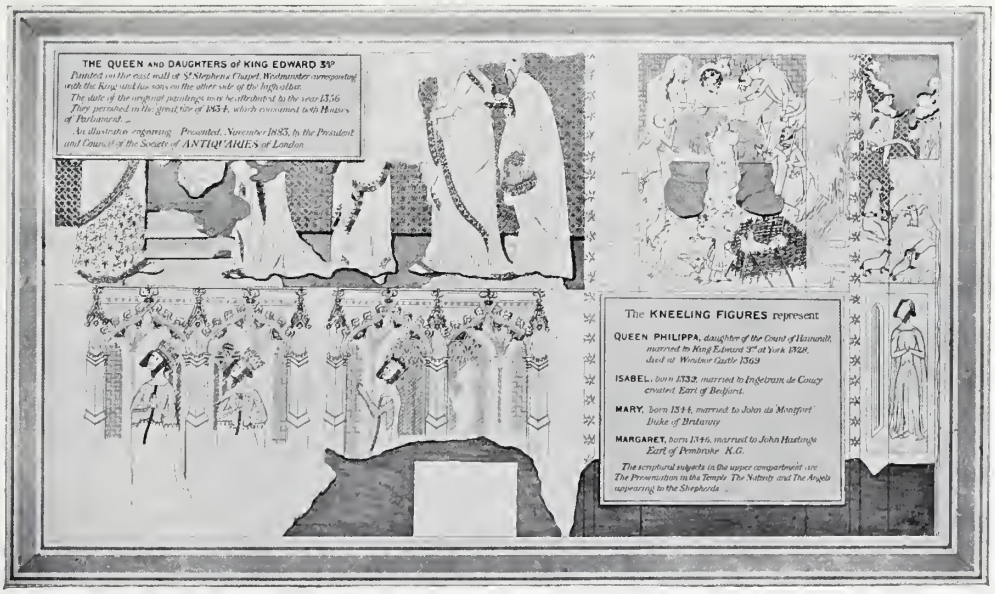
No. 707.

KING EDWARD III., WITH HIS FAMILY. *Lithographs by Richard Smirke, R.A., from his copies of the original paintings at St. Stephen's Chapel, Westminster.*

From these lithographs it will be seen that the figures were all directed towards the high altar, and kneeling in the following order :—St. George, in armour, in a red-cross surcoat. King EDWARD III. (1312–1377), at the age of forty-four. EDWARD the Black Prince (1330–1376), at the age of twenty-six. LIONEL of Antwerp, Duke of Clarence (1338–1368); Lord Lieutenant of Ireland in 1364; he married a daughter of the Duke of Milan, and died in Italy. JOHN of Gaunt, Duke of Lancaster (1340–1399); father of King Henry IV. EDMUND of Langley, Duke of York (1341–1402); left guardian of the kingdom during the absence of King Richard II. in Ireland; born at Langley and died there. THOMAS of Woodstock, Duke of Gloucester (1355–1397); the King's youngest son; noted for his turbulent spirit; smothered at Calais during the reign of his nephew King Richard II. The figures in the upper compartment were scriptural, and represented the Adoration of the Magi. On the opposite side of the altar, towards the south, were the following kneeling female figures :—Queen PHILIPPA, daughter of the Count of Hainault; married to King Edward III. at York, 1328; died at Windsor Castle, 1369. ISABELLA, born 1332, married to Ingelram de Courcy, created Earl of Bedford. MARY, born 1344, married to John de Montfort, Duke of Brittany. MARGARET, born 1346, betrothed to John Hastings, Earl of Pembroke, K.G., but died young. The scriptural subjects in the upper compartment on this side were :—The Presentation in the Temple, the Nativity, and the Angels Appearing to the Shepherds.

Presented, 1883, by the President and Council of the Society of Antiquaries, to whom the original copies belong.


KING EDWARD the THIRD and his family.
Presented November 1883, by the President and Council of the Society of ANTIQUARIES in illustration of the larger tracings of separate figures.
The KNEELING FIGURES were all directed towards the high altar and represent, in the following order
ST GEORGE in armour as a Knight of the Garter
KING EDWARD the 3rd 1312 - 1377, at the age of 44
EDWARD the BLACK PRINCE, 1330 - 1376, at the age of 36
JOHN of GAUNT, DUKE of LANCASTER, 1340 - 1399
Father of King Henry 4th
EDMUND of LANGLEY, DUKE of YORK, 1341 - 1402
THOMAS of WOODSTOCK, 1st E. of GLOUCESTER, 1355 - 1397


THE QUEEN AND DAUGHTERS of KING EDWARD 3rd
Painted on the east wall of St Stephen's Chapel, Westminster, corresponding with the king and his sons on the other side of the high altar.
The date of the original paintings may be attributed to the year 1356
They perished in the great fire of 1834, which consumed both Houses of Parliament.
An illustration engraving Presented, November 1883, to the President and Council of the Society of ANTIQUARIES of London
The KNEELING FIGURES represent
QUEEN PHILIPPA, daughter of the Count of Hainault, married to King Edward 3rd at York 1328, died at Windsor Castle 1369
ISABEL, born 1332, married to Ingelram de Coucy created Earl of Bedford
MARY, born 1344, married to John de Montfort Duke of Britanny
MARGARET, born 1346, married to John Hastings Earl of Pembroke K.G.
The scriptural subjects in the upper compartments are The Presentation in the Temple The Nativity and The Angels appearing to the Shepherds

EDWARD III. AND HIS FAMILY.

KING RICHARD II. 1367–1400. *Painter unknown.*

Son of Edward the Black Prince, and grandson of Edward III. He was deposed in favour of Henry Bolingbroke, September, 1399, and murdered in Pontefract Castle in the following February.

It accords with the full-length portrait in Westminster Abbey.

Transferred from the British Museum, 1879. (565.)

ANOTHER PORTRAIT. *Executed in* 1395 *by* **Nicholas Broker** *and* **Godfrey Prest.**

Electrotyped from the metal-gilt effigy on his monument in Westminster Abbey.

Purchased, 1871. (330.)

ANOTHER PORTRAIT. *A chromo-lithograph published by the Arundel Society from the diptych in the collection of the Earl of Pembroke at Wilton House.*

ANNE OF BOHEMIA, FIRST QUEEN OF RICHARD II. 1366–1394. *Wrought in* 1395 *by* **Nicholas Broker** *and* **Godfrey Prest,** *Coppersmiths, of London.*

Daughter of Charles IV., Emperor of Germany, and sister of the Emperor Wenceslaus. Married in 1382. She was a princess of great virtue and piety.

Electrotyped from the metal-gilt effigy on her monument in Westminster Abbey.

Purchased, 1871. (331.)

GEOFFREY CHAUCER. 1340?–1400. *Painter unknown, but probably an early copy from a miniature painting in the British Museum.*

The father of English poetry, and styled by Spenser "Dan Chaucer, well of English undefyled." He received appointments and favours from Prince Lionel, son of Edward III., Richard II., and Henry IV. His first authenticated poem is 'The Boke of the Duchess,' an elegy on the death of the Duchess of Lancaster. About 1388 he probably went on the famous pilgrimage, which he has immortalised in the most popular of all his writings, 'The Canterbury Tales.'

Chaucer describes himself as corpulent, with a small face, and "elvish," with a habit of looking on the ground.

Transferred from the British Museum, 1879. (532.)

No. 330.

No. 331.

No. 532. $11\frac{3}{4}$ in. by $10\frac{1}{2}$ in.

KING RICHARD II. (Diptych).

No. 565. $22\frac{1}{4}$ in. by 18 in.

RICHARD SCROPE, ARCHBISHOP OF YORK. 1350?–1405. *A drawing in water colours by* Powell *of a stained glass window, formerly in York Minster. The window was destroyed in the fire.*

Chancellor of England under Richard II. He joined the Mowbrays, Percys, and other great Barons in the north in opposition to Henry IV. in 1405. The Archbishop was seized and taken before Henry at Pontefract. He was beheaded in a field near York, and buried in his own Cathedral, where offerings were long made at his tomb, and he was regarded as a martyr.

Presented by George H. Jackson, Esq., 1890. (845.)

KING HENRY IV. 1367–1413. *Painter unknown.*

Son of John of Gaunt, Duke of Lancaster, and grandson of Edward III. Born at Bolingbroke. Known during the early part of his life as the Earl of Derby, and later as Duke of Hereford. Rebelled against Richard II., whom he defeated and took prisoner.

Purchased, 1870. (310.)

ANOTHER PORTRAIT. *Sculptor unknown.*

Electrotyped from the full-length alabaster effigy on his monument in Canterbury Cathedral.

Purchased, 1875. (397.)

KING HENRY V. 1387–1422. *Painter unknown.*

The hero of Agincourt, 1415. Eldest son of Henry of Bolingbroke, afterwards Henry IV. Married Katherine of Valois, daughter of Charles VI. and Isabella of Bavaria, by whom he was recognised as successor to the throne of France, to the exclusion of the Dauphin.

Transferred from the British Museum, 1879. (545.)

JOANNA OF NAVARRE, SECOND QUEEN CONSORT OF HENRY IV. 1370–1437. *Sculptor unknown.*

Daughter of Charles II., King of Navarre, and Joanna, daughter of John, King of France. Widow of John, Duke of Brittany. Married to Henry IV., King of England, at Winchester, in 1403.

Electrotyped from the full-length alabaster effigy on the tomb of her husband in Canterbury Cathedral.

Purchased, 1875. (398.)

No. 845. $18\frac{5}{8}$ in. by $9\frac{3}{4}$ in.

No. 545. 22 in. by 16 in.

No. 398.

No. 310. $22\frac{1}{2}$ in. by $17\frac{3}{8}$ in.

No. 397.

KING RICHARD III. 1452–1485. *Artist unknown.*

Brother to King Edward IV. Styled Duke of Gloucester, and nicknamed "Crouchback." Alleged to have murdered his nephew, Edward V., and the Duke of York in the Tower in 1483, having already usurped the throne. Slain at Bosworth Field.

Presented by James Gibson Craig, Esq., 1862. (148.)

KING HENRY VI. 1421–1471. *Painter unknown.*

Son of Henry V. Founder of Eton College and King's College, Cambridge. His crown was usurped by Edward IV., and shortly after the battle of Tewkesbury, 1471, he was found dead in the Tower of London.

Transferred from the British Museum, 1879. (546.)

HUMPHREY, DUKE OF GLOUCESTER, K.G. 1391–1447. *Photograph of a drawing by a French or Flemish artist of the sixteenth century (? Jacques Le Boucq of Artois), preserved in the library of the town of Arras in France.*

Youngest son of Henry IV. Regent in 1421 and 1422, and Protector of the Kingdom during the minority of Henry VI.

MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY. 1441–1509. *Painter unknown.*

Generally known as "The Lady Margaret." Mother of King Henry VII. Founder of St. John's College and of Christ's College at Cambridge.

Transferred from the British Museum, 1879. (551.)

ANOTHER PORTRAIT. *Sculptured by* **Pietro Torregiano.**

Electrotyped from the bronze effigy on her monument in Westminster Abbey.

Purchased, 1872. (356.)

KING EDWARD IV. 1442–1483. *Painter unknown.*

Son of Richard, Duke of York. Defeated the Lancastrian forces 1461, and established himself on the throne. Deposed for a time by the Earl of Warwick, "the King Maker," but regained the throne by the battles of Barnet and Tewkesbury, 1471.

Deposited on loan by the President and Council of the Society of Antiquaries, 1896. (1034.)

No. 148. 25 in. by 18 in.

No. 546. $20\frac{1}{8}$ in. by $17\frac{1}{8}$ in.

HUMPHREY, DUKE OF GLOUCESTER.

No. 356.

No. 1034. $19\frac{1}{8}$ in. by $13\frac{3}{4}$ in.

No. 551. $26\frac{1}{2}$ in. by $21\frac{3}{4}$ in.

KING HENRY VII. 1457–1509. *Painted in* 1505 *by an unknown Flemish artist.*

Son of Edmund Tudor, Earl of Richmond, and grandson of Katherine of Valois, widow of Henry V. Succeeded to the crown after the battle of Bosworth Field, 22nd August, 1485. Married in 1486 Elizabeth of York, eldest daughter of Edward IV., thus uniting the Houses of Lancaster and York.

The picture, as stated in the inscription on it, was executed for Herman Rinck, commercial agent at the Courts of Henry VIII. and the Emperor Maximilian.

Henry VII. was elected into the Order of the Golden Fleece, 1491, the collar and badge of which order he is wearing.

Purchased, 1876. (416.)

ANOTHER PORTRAIT. *Sculptured by* **Pietro Torregiano.**

Electrotyped from the full-length bronze effigy on his monument in Westminster Abbey.

Purchased, 1869. (290.)

ANOTHER PORTRAIT. *Photograph of a drawing by a French or Flemish artist of the sixteenth century* (? **Jacques Le Boucq** *of Artois*), *preserved in the library of the town of Arras in France.*

ELIZABETH OF YORK, QUEEN CONSORT OF HENRY VII. 1466–1502. *Painter unknown.*

Eldest daughter of King Edward IV. and Elizabeth Widville. Married, January 18th, 1486, to King Henry VII. Died in the Tower of London shortly after the birth of her last child.

Purchased, 1870. (311.)

ANOTHER PORTRAIT. *Sculptured by* **Pietro Torregiano.**

Electrotyped from the full-length effigy on her monument in Westminster Abbey.

Purchased, 1869. (291.)

No. 290.

KING HENRY VII.

No. 291.

No. 416. $14\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

No. 311. $21\frac{1}{2}$ in. by $15\frac{3}{4}$ in.

Photographs of drawings by a French or Flemish artist of the sixteenth century (? **Jacques Le Boucq** *of Artois*), *preserved in the library of the town of Arras in France.*

PERKIN WARBECK OF TOURNAY.

Personated Richard, Duke of York, one of the princes murdered in the Tower. In this character he visited Ireland, France, and Scotland, and was supported by Margaret of Burgundy and James IV. of Scotland. His invasion of Cornwall in 1497 failed, he confessed his imposture, and, after repeated attempts to escape, was hanged at Tyburn, 1499.

MARGARET OF YORK, DUCHESS OF BURGUNDY. 1446–1503.

Sister of Edward IV. and Richard III. Wife of Charles the Bold, Duke of Burgundy. She actively supported the Yorkist cause, and assisted Perkin Warbeck and other adventurers.

BERNARD STUART, SEIGNEUR D'AUBIGNY. 1447?–1508.

Captain of the Scottish Archers of the Guard under Charles VIII. and Louis XII. of France. Commanded a French contingent against Richard III. at Bosworth. Commanded the French forces in Italy, 1495-1503, and gained the battle of Seminara.

JAMES IV., KING OF SCOTLAND. 1473–1513.

Married Margaret Tudor, daughter of Henry VII., and from this union James I. of England was doubly descended. Killed at Flodden Field, 1513, where his army was routed by the Earl of Surrey.

MARGARET TUDOR, QUEEN OF SCOTLAND. 1489–1541.

Eldest daughter of Henry VII. and Elizabeth of York, and sister of Henry VIII. Married to James IV., King of Scotland, in January, 1503, and in 1513 to Archibald Douglas, sixth Earl of Angus, by whom she was mother of Margaret, Countess of Lenox, and great-grandmother of James I.

ANOTHER PORTRAIT. *Painted in the style of* **Bernard Van Orley.**

Purchased, 1898. (1173.)

BERNARD STUART.

MARGARET TUDOR.

JAMES IV. OF SCOTLAND.

No. 1173. $17\frac{1}{4}$ in. by $13\frac{1}{2}$ in.

PERKIN WARBECK.

MARGARET OF YORK.

SIR THOMAS LOVELL, K.G. Died 1524. *Bronze relief.*

Speaker of the House of Commons, 1485, and perpetual Chancellor of the Exchequer to Henry VII. Fought at Bosworth.

Deposited on loan by Sir J. C. Robinson, F.S.A., 1901. (1289.)

RICHARD FOXE (or FOX), BISHOP OF WINCHESTER. 1448–1528. *Copied by an unknown artist from the picture by* **Joannes Corvus** *at Corpus Christi College, Oxford.*

Secretary of State and Lord Privy Seal. Successively Bishop of Exeter, Durham, and Winchester. Founded Corpus Christi College, Oxford.

Bequeathed by Thos. Kerslake, Esq., 1891. (874.)

THOMAS WOLSEY. 1471–1530. *Painter unknown.*

The famous Cardinal, and favourite of Henry VIII., Archbishop of York in 1514, and in 1515 succeeded Archbishop Warham as Chancellor. Founded Christ Church, Oxford.

Purchased, 1858. (32.)

ANOTHER PORTRAIT. *Photograph of a drawing by a French or Flemish artist of the sixteenth century* (? **Jacques Le Boucq** *of Artois*) *preserved in the library of the town of Arras in France.*

SIR THOMAS MORE. 1478–1535. *Painted, at the age of forty-seven, from a picture by* **Holbein.**

Speaker of the House of Commons in 1523, and succeeded Wolsey as Lord Chancellor in 1529, being the first layman who ever held that high office. He declined to subscribe to the Act of Supremacy in 1534, and was beheaded on Tower Hill. His chief literary effort was the well-known treatise 'Utopia.'

Purchased, 1870. (306.)

THOMAS CROMWELL, EARL OF ESSEX, K.G. 1485?–1540. *Painted in the* **School of Holbein.**

Succeeded Wolsey in the favour of Henry VIII. As the King's Vicar-General he was instrumental in the dissolution of the monasteries. In 1538 he superintended the printing of the Bible, and instituted parish registers of births, deaths, and marriages. Beheaded on Tower Hill.

Purchased, 1897. (1083.)

No. 306. 28½ in. by 23 in.

No. 1083. 16¾ in. by 13 in.

CARDINAL WOLSEY.

No. 1289.

No. 874. 26 in. by 17¼ in.

No. 32. 32⅜ in. by 21⅝ in.

SIR THOMAS WYAT. 1503–1542. *Painted after a drawing by* **Holbein.**

Poet and diplomatist. Minister to Spain in 1537. Published several poems, which, with those written by the Earl of Surrey, are among the earliest works of English poets, and had a great influence on the style and diction of the following age. His son, of the same name, was beheaded for rebellion against Queen Mary.

Purchased, 1896. (1035.)

SIR WILLIAM BUTTS, M.D. 1485?–1545. *Painted, at the age of fifty-nine,* **after Holbein.**

Physician to King Henry VIII., and one of the founders of the College of Physicians. He is introduced in Shakespeare's play of 'Henry VIII.' (Act v., sc. 2).

Purchased, 1866. (210.)

CHARLES BRANDON, DUKE OF SUFFOLK, K.G. 1484?–1545. *Painter unknown.*

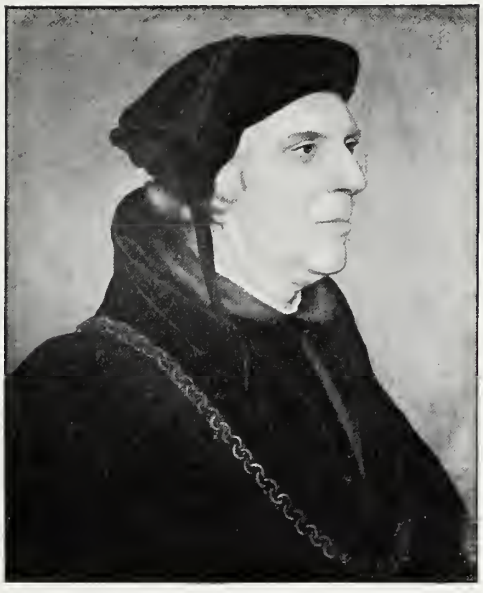
The chosen companion of Henry VIII. in early life, and husband of his sister, Princess Mary, widow of Louis XII., King of France. Brandon attended his Royal Master at the celebrated "Field of the Cloth of Gold" in 1520. Three years later he invaded France with a force of 12,000 men. He opposed the Northern rioters in 1536, and reduced Boulogne in 1544.

Purchased, 1879. (516.)

HENRY HOWARD, EARL OF SURREY, K.G. 1517?–1547. *Painter unknown.*

Poet and soldier. Eldest son of Thomas, third Duke of Norfolk. In 1542 he served in the army against the Scots, and in 1544 was chosen to head the forces sent to invade France, and appointed Governor of Guisnes and Boulogne. Indicted for high treason, and, after a hurried trial, beheaded on Tower Hill. Besides his well-known love verses, Surrey made a translation of two books of Virgil's 'Æneid,' which is the earliest specimen of blank verse in the English language.

Presented by Thomas Stainton, Esq., 1880. (611.)



No. 210. $18\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

No. 516. $34\frac{1}{2}$ in. by $29\frac{1}{2}$ in.

No 611. $15\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

No. 1035. $18\frac{1}{2}$ in. diameter.

KING HENRY VIII. 1491–1547. *Painter unknown.*

Ascended the throne 1509. Married: 1st, Catherine of Arragon, his brother's widow, 1509; 2nd, Anne Boleyn, 1533; 3rd, Jane Seymour, 1536; 4th, Anne of Cleves, 1540; 5th, Catherine Howard, 1540; 6th, Catherine Parr, 1543, who survived him.

Purchased, 1863. (157.)

ANOTHER PORTRAIT. *Painted probably by a Flemish artist.*

King Henry VIII. was elected into the Order of the Golden Fleece when Prince of Wales, 1506.

Purchased, 1871. (324.)

ANOTHER PORTRAIT. *Painted probably by* **Luke Hornebolt.**

One of the latest portraits known of this monarch. Similar in dress and general appearance to pictures belonging to the Earl of Warwick and the Duke of Manchester.

Purchased, 1878. (496.)

No. 496. $35\frac{1}{8}$ in. by $26\frac{1}{4}$ in.

No. 157. $10\frac{3}{4}$ in. by $7\frac{1}{2}$ in.

No. 324. $18\frac{3}{8}$ in. by $12\frac{3}{4}$ in.

CATHERINE OF ARRAGON, FIRST QUEEN OF HENRY VIII. 1485–1536. *Painter unknown.*

Daughter of Ferdinand of Arragon and Isabella of Castile, King and Queen of Spain. Married in 1501 to Arthur, Prince of Wales, and in 1509 to his brother, Henry VIII. Divorced, 1533. Aunt to Charles V., Emperor of Germany.

Purchased, 1863. (163.)

ANNE BOLEYN, SECOND QUEEN OF HENRY VIII., AND MOTHER OF QUEEN ELIZABETH. 1507–1536. *Painter unknown.*

In 1527 she became maid of honour to Queen Catherine, when she speedily attracted the favour of King Henry, to whom she was privately married in 1533. Pronounced guilty of infidelity to her husband, and beheaded within the precincts of the Tower.

Purchased, 1882. (668.)

CATHERINE HOWARD, FIFTH QUEEN OF HENRY VIII. 1520?–1542. *Painted in the* School of Holbein.

Daughter of Lord Edmund Howard and grand-daughter of the second Duke of Norfolk. Married to Henry VIII., July 28, 1540. Having confessed to incontinency before her marriage, she was convicted of high treason and beheaded in the Tower.

Purchased, 1898. (1119.)

No. 163. $22\frac{1}{4}$ in. by $17\frac{1}{4}$ in.

No. 668. $21\frac{1}{8}$ in. by $16\frac{1}{8}$ in.

No. 1119. $28\frac{1}{2}$ in. by 19 in.

KING EDWARD VI. At the age of Six Years. 1537–1553. *Painted under the influence of* **Hans Holbein.**

Son of King Henry VIII. and Queen Jane Seymour. He succeeded his father January, 1547, in the tenth year of his age. He established the uniformity of divine service in English by the Prayer Book printed in 1549.

Purchased, 1877. (442.)

ANOTHER PORTRAIT. *Painted after a drawing by* **Hans Holbein.**

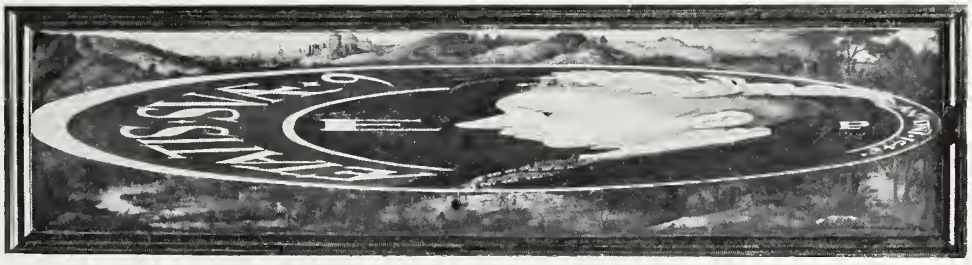
Purchased, 1898. (1132.)

ANOTHER PORTRAIT. *A curious painting in perspective. Painted in* 1546.

This picture formed part of the collection of Charles I., and bears his brand on the back of the panel. When King Charles's pictures were dispersed in 1650 it was sold for £2. It had always formed part of the Royal Collection, and was seen in 1598 in Whitehall Palace by Paul Hentzner, the German traveller, who has described it. It is also mentioned in Walpole's 'Anecdotes of Painting.'

The portrait is surrounded by a finely painted landscape, and when viewed through a circular aperture in a screen fixed in the right-hand side of the frame the features of the young prince are seen in perfect proportion, and appear in miniature about $3\frac{1}{2}$ in. in diameter.

Purchased, 1901. (1300.)



No. 1300. $13\frac{1}{2}$ in. by $59\frac{1}{2}$ in.

No. 1132. $16\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

No. 442. 18 in. by $12\frac{3}{8}$ in.

THOMAS CRANMER, D.D. 1489–1556. *Painted, at the age of fifty-seven, in* 1546 *by* **G. Fliccius.**

Archbishop of Canterbury, and favourite of Henry VIII. He favoured the dissolution of the monasteries, and zealously enforced the King's supremacy. Cranmer procured the King's authority that a copy of the new translation of the Bible known by the Archbishop's name should be placed for public reading in every parish church throughout the realm. In 1554 he was removed, together with Ridley and Latimer, to Oxford, and there, on the 21st of March, 1556, he was brought to the stake and burnt to death.

Transferred from the British Museum, 1879. (535.)

NICHOLAS RIDLEY, D.D. 1500?–1555. *Painted in* 1555, *artist unknown.*

Protestant martyr. Chaplain to Archbishop Cranmer. Bishop of Rochester, 1547, and of London, 1550. By his influence the King endowed the three great foundations of Christ's, St. Bartholomew's, and St. Thomas's Hospitals. Suffered martyrdom at Oxford with his friend the venerable Latimer.

Purchased from the Church House at Canterbury, 1870. (296.)

PETER VERMIGLI OR VERMILIUS (PETER MARTYR). 1500–1562. *Painted in* 1560 *by* **Hans Asper.**

A celebrated Protestant reformer; born of a distinguished Florentine family. Professor of Divinity at Strasburg. Being invited to England by Cranmer, he arrived in this country in 1547, and was appointed lecturer upon the Holy Scriptures at Oxford, and became a Canon of Christ Church in 1551. On the accession of Queen Mary he returned to Strasburg. He died at Zürich.

Purchased, 1865. (195.)

HUGH LATIMER, D.D. 1485?–1555. *Painted in* 1555 *by an unknown artist.*

Protestant martyr. Bishop of Worcester, 1535. In the reign of Queen Mary he was imprisoned, and conveyed with his friends, Ridley and Cranmer, to Oxford, and there brought with Ridley to the stake.

Purchased from the Church House at Canterbury, 1870. (295.)

No. 535. 38½ in. by 29½ in.

No. 296. 21½ in. by 16¼ in.

No. 195. 24½ in. by 20½ in.

No. 295. 21½ in. by 16½ in.

HENRY GREY, DUKE OF SUFFOLK, K.G. Died 1554. *Painted by* **Joannes Corvus.**

Father of Lady Jane Grey. Son of Thomas Grey, Marquess of Dorset. Married Lady Frances Brandon, daughter of Charles, Duke of Suffolk, and Princess Mary, daughter of Henry VII. On the death of Edward VI. he proclaimed his daughter Queen, for which he was imprisoned in the Tower, but after a brief confinement was released. He soon afterwards joined Sir Thomas Wyat's rebellion, and again proclaimed Lady Jane Queen. This resulted in the execution of the latter and her husband, Lord Guildford Dudley, and the Duke himself was beheaded on Tower Hill.

Purchased, 1867. (247.)

LADY JANE GREY (DUDLEY). 1537–1554. *Painted by* **Lucas D'Heere.**

Celebrated for her piety, learning, and misfortunes. Great granddaughter of King Henry VII., and cousin to King Edward VI. Lady Jane, in 1553, at the age of sixteen, married Lord Guildford Dudley, whose father, the Duke of Northumberland, craftily induced King Edward to nominate Lady Jane his successor on the throne of England. She was persuaded by her parents to assume the title of Queen, and fell before the power of Mary, King Edward's eldest sister. Lady Jane and her husband were beheaded within the Tower of London.

Purchased, 1887. (764.)

QUEEN MARY I. 1516–1558. *Painted in* 1544, *at the age of twenty-eight, by* **Joannes Corvus.**

Daughter of Henry VIII. and Catherine of Arragon. Succeeded to the throne in 1553. Married at Winchester to Philip II. of Spain, 1554.

Purchased, 1876. (428.)

For another portrait, see next page.

REGINALD POLE. 1500–1558. *Painter unknown.*

Cardinal. Upon the accession of Queen Mary he became Papal Legate, and succeeded Cranmer as Archbishop of Canterbury in 1555. Chancellor of the Universities of Cambridge and Oxford in 1556. He died on the same day as the Queen.

Presented by William Smith, Esq., F.S.A., 1866. (220.)

No. 247. $37\frac{1}{2}$ in. by $26\frac{1}{2}$ in.

No. 428. 27 in. by 21 in.

No. 764. $6\frac{1}{4}$ in. diameter.

No. 220. 18 in. by $14\frac{1}{2}$ in.

KING PHILIP II. 1527–1598. *Painted by* **Alonso Sanchez Coello.**

King of Spain, and also, from 1554 to 1558, King Consort of England. Son of Charles V., Emperor of Germany, and Isabella of Portugal. Married first, at the age of 15, Mary, daughter of the King of Portugal; secondly, in 1554, Queen Mary of England; thirdly, in 1559, Princess Elizabeth of France; and fourthly, Anne, daughter of the Emperor Maximilian II. He died at the Escurial.

The armour, in which he is painted, is still preserved at Madrid.

Purchased, 1872. (347.)

QUEEN MARY I. AND KING PHILIP II. OF SPAIN. *Medallion by* **Jacopo da Trezzo,** *of Milan*, 1555.

Electrotyped from a gold medallion preserved in the British Museum.

Presented by George Scharf, Esq., C.B., F.S.A., 1877. (446.)

For another portrait of Queen Mary, see previous page.

No. 347. 72 in. by 40¼ in.

No. 446.

MARY OF LORRAINE, QUEEN OF JAMES V. OF SCOTLAND, AND MOTHER OF MARY, QUEEN OF SCOTS. 1515 – 1560. *Painted by an unknown French artist.*

Daughter of Claude, Duke of Guise, and widow of Louis, Duke of Longueville. In 1538 she became the wife of James V., King of Scotland. At his death in 1542, leaving her with a newly born daughter, afterwards the celebrated Mary Stuart, she was involved in troubles connected with the Regency. As Regent, in 1559, she issued an edict of such intolerance that the Reformers openly revolted and had recourse to England for succour. She was besieged in Leith, fell ill and died in the Castle of Edinburgh. Buried at Rheims.

Purchased, 1880. (96.)

HENRY STUART, LORD DARNLEY. 1546–1567. *Sculptor unknown.*

Son of Mathew Stuart, Earl of Lenox and of Margaret Douglas, granddaughter of Henry VII. Married in 1565 his first cousin, Mary, Queen of Scots, who created him Duke of Albany. He through jealousy caused the assassination of David Rizzio in 1566, and the following year was himself murdered in a lonely house called Kirk o' Field, near Edinburgh.

Electrotyped from an alabaster figure attached to the side of the monument of his mother, Margaret Douglas, Countess of Lenox, in Westminster Abbey.

Purchased, 1872. (359.)

MARGARET DOUGLAS, COUNTESS OF LENOX. 1515–1578. *Painter unknown.*

Daughter of Margaret Tudor, daughter of King Henry VII., by her second husband, Archibald Douglas, sixth Earl of Angus; married in 1544 to Mathew Stuart, Earl of Lenox, by whom she was mother of Henry, Lord Darnley, and grandmother of King James I.

Presented by Dr. Hugh Diamond, F.S.A., 1875. (401.)

ANOTHER PORTRAIT. *Sculptor unknown.*

Electrotyped from the alabaster effigy on her monument in Westminster Abbey.

Purchased, 1872. (358.)

No. 96. $36\frac{1}{2}$ in. by $26\frac{1}{2}$ in.

No. 359.

No. 401. $14\frac{3}{4}$ in. by $11\frac{1}{2}$ in.

No. 358.

MARY, QUEEN OF SCOTS. 1542–1587. *An old copy from a picture by* **Janet.**

Daughter of James V., King of Scotland, and Mary of Lorraine. Succeeded to the crown when scarcely a week old. Carried to France in 1548, and married, in 1558, to the Dauphin, afterwards François II. Became Queen of France, 1559, and was left a widow in the following year. Returned to Scotland, 1561. Married her cousin, Lord Darnley, 1565, and the Earl of Bothwell, 1567. Fled to England, 1568, where she remained in captivity, and was beheaded at Fotheringay Castle.

A. When Queen Dowager of France. In a white head-dress as mourning for her first husband, François II. The original of this picture, smaller in size, is in the Royal Collection at Windsor Castle.

Transferred from the British Museum, 1879. (555.)

B. *Painted in* 1578 *by* **P. Oudry**, *and formerly in the collection of Charles I.*

Purchased, 1876. (429.)

C. Represented at the period of her marriage to François, the Dauphin of France, in 1558.

A finished miniature from this drawing, by the same artist, is in the Royal Collection at Windsor Castle.

Presented by George Scharf, Esq., C.B., F.S.A., 1889. (814.)

D. In mourning for her husband, François II., King of France. The Queen is represented wearing the "Deuil blanc," or "Blanc à tour," mentioned by Brantôme.

Presented by George Scharf, Esq., C.B., F.S.A., 1889. (815.)

The portraits C, D *are photographed from chalk drawings done by* **Janet,** *from the life, which are preserved in the Bibliothèque Nationale at Paris, and were formerly in the Bibliothèque Sainte Geneviève.*

E. *Cast of a medallion executed by* **Jacopo Primavera.**

The date attributed to it is 1572. Original specimens of this remarkable work are extremely scarce.

Presented by Albert Way, Esq., F.S.A., 1860. (96*a*.)

F. *Electrotype from the monument in Westminster Abbey, sculptured by* **Cornelius** *and* **William Cure.**

Presented by John Hosack, Esq., 1870. (307.)

No. 555. $27\frac{1}{4}$ in. by $20\frac{1}{4}$ in.

No. 429. $36\frac{1}{2}$ in. by 35 in.

No. 814.
(Photograph by A. Giraudon, Paris.)

No. 307.

No. 815.
(Photograph by A. Giraudon, Paris.)

No. 96*a*.
D*

No. 96*a*.

WILLIAM, FIRST BARON PAGET, K.G. 1505–1563. *Painted in the manner of* **Joost van Cleef.**

Secretary of State, 1543, Clerk of the Signet to Henry VIII. and one of the executors of his will. Held important positions at the Court of Edward VI. and at that of Philip and Mary.

Purchased, 1894. (961.)

SIR THOMAS CHALONER. 1521–1565. *An old copy from a portrait painted by* **Antonio Moro** *in* 1559.

Diplomatist, scholar and author. Fought at Pinkie, 1547. Ambassador to Scotland, the Netherlands, and Spain. Author of various works in prose and verse, both in Latin and English.

Presented by E. A. Maund, Esq., 1900. (1274.)

WILLIAM HERBERT, FIRST EARL OF PEMBROKE, K.G. 1507–1569. *Painter unknown.*

Esquire of the body to King Henry VIII., who also made him one of his executors, and joint-governor to the young King Edward VI. Master of the Horse, 1548, and constituted Lord President of the Council in the Marches of Wales. He was chiefly instrumental in suppressing Wyat's rebellion. He was twice Governor of Calais, and fought at St. Quentin as captain-general of the English army. Lord Steward of the Household, 1558.

Purchased, 1890. (842.)

WILLIAM PAULET (OR POWLETT), FIRST MARQUESS OF WINCHESTER, K.G. 1475–1572. *Painter unknown.*

Statesman. Treasurer of the King's Household, 1538. On the establishment of the Court of Wards in 1540 he became Master. He was one of the executors of the will of Henry VIII., becoming a guardian of his youthful successor, and having the custody of the Great Seal. Lord High Treasurer of England, 1549, and Marquess of Winchester, 1551. On being asked how he preserved himself in place through so many changes of government, he answered, "By being a willow, and not an oak."

Purchased, 1859. (65.)

No. 1274. $28\frac{3}{4}$ in. by 21 in.

No. 961. $17\frac{1}{8}$ in. by $13\frac{1}{4}$ in.

No. 842. $36\frac{7}{8}$ in. by $25\frac{7}{8}$ in.

No. 65. 35 in. by 26 in.

JOHN KNOX. 1505–1572. *Painter uncertain.*

The great apostle of the Scottish Reformation. The Earl of Morton at the time of his funeral expressed his character in these few words: "There lies he who never feared the face of man!"

Presented by Walter, fifth Duke of Buccleuch, K.G., 1859. (72.)

GEORGE BUCHANAN. 1506–1582. *Painted in* 1581; *artist unknown.*

Scottish historian and poet. Buchanan attached himself to the Regent Moray, and accompanied him to England, to prefer charges against Queen Mary, his former benefactress. Preceptor to the young King James VI. of Scotland. He published, in 1571, his 'Detectio Mariæ Reginæ,' and, in 1579, his treatise, 'De jure Regni apud Scotos.'

Transferred from the British Museum, 1879. (524.)

JOHN JEWEL, D.D. 1522–1571. *Painter unknown.*

Bishop of Salisbury. One of the most distinguished prelates of the Reformed Church of England. He was the author of many controversial works, the most celebrated of which is the 'Apology for the Church of England,' written in Latin.

Purchased, 1867. (242.)

RICHARD HOOKER. 1554?–1600. *Painter uncertain.*

Author of 'Ecclesiastical Polity.' Nephew of John Hooker, the historian. Hebrew Lecturer at Corpus Christi College, Oxford, and Rector of Bishopsbourne, Kent.

Presented by the Rev. Canon John Neale Dalton, 1890. (844.)

JOHN FOXE (or FOX). 1516–1587. *Painted in* 1587 *by an unknown artist.*

The martyrologist. His 'History of the Actes and Monuments of the Church' (the Book of Martyrs) was first published in Latin at Basle in 1559, and in English at Day's Press in London in 1563.

Presented by J. Yonge Akerman, Esq., F.S.A., 1858. (24.)

EDWIN SANDYS, D.D., 1516? 1588, and his second wife, **CICELY WILFORD.** *Painter uncertain.*

A zealous Protestant Reformer. Master of Catherine Hall and Vice-Chancellor of Cambridge University. He was one of the commissioners for the revision of the Liturgy, and one of the translators of the 'Bishops' Bible. Successively Bishop of Worcester, Bishop of London, and Archbishop of York.

Presented by Colonel Thomas Miles Sandys, M.P., 1900. (1268.)

No. 72. $25\frac{3}{4}$ in. by $20\frac{3}{8}$ in.

No. 524. $13\frac{3}{8}$ in. by $10\frac{5}{8}$ in.

No. 242. 12 in. by 10 in.

No. 844. $19\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

No. 24. $13\frac{3}{4}$ in. by $10\frac{1}{2}$ in.

No. 1268. $12\frac{1}{8}$ in. by $17\frac{1}{2}$ in.

SIR NICHOLAS BACON. 1509–1579. *Painted in* 1579, *artist unknown.*

Lord Keeper, and especially distinguished as father of the illustrious Lord Bacon. Solicitor of the Court of Augmentations, 1537, and Attorney to the Court of Wards, 1546. On the accession of Queen Elizabeth the custody of the Great Seal was bestowed on him. In his later years Sir Nicholas was remarkable for his corpulence, which occasioned the Queen's remark, "Sir Nicholas's soul lodges well." He was noted for his apt sayings and ready wit.

Purchased, 1863. (164.)

SIR HENRY SIDNEY (or SYDNEY), K.G. 1529–1586. *Painter unknown.*

Friend and companion of Edward VI., who died in his arms. Twice Ambassador to France, and three times Lord Deputy of Ireland. Lord President of Wales. Married Mary, daughter of John Dudley, Duke of Northumberland, by whom he was father of Sir Philip Sidney, and Mary, Countess of Pembroke.

Purchased, 1897. (1092.)

THOMAS WILSON, D.C.L. 1523–1581. *An old copy. Painter unknown.*

Dean of Durham. His skill in diplomacy was put into frequent requisition, he negotiated treaties, and went as Ambassador to Portugal and the Low Countries. In 1577 he became, conjointly with Sir Francis Walsingham, Secretary of State. Although a layman, he was nominated Dean of Durham in 1580. His translation of the 'Orations of Demosthenes' was printed in 1570.

Transferred from the British Museum, 1879. (592.)

No. 164. $23\frac{3}{4}$ in. by $18\frac{1}{4}$ in.

No. 1092. $26\frac{1}{4}$ in. by $20\frac{1}{2}$ in.

No. 592. $41\frac{1}{2}$ in. by 32 in.

SIR THOMAS GRESHAM. 1519?–1570. *Painted by* **Antonio Moro.**

Merchant and financial agent to King Edward VI., Queen Mary, and Queen Elizabeth. Known as the 'Merchant Royal.' Founder of the Royal Exchange and Gresham College, London. Son of Sir Richard Gresham, Lord Mayor of London. In 1565–6 he built, chiefly at his own expense, the first Royal Exchange in London. He entertained Queen Elizabeth there, and also at his houses at Mayfield and Osterley.

Purchased, 1872. (352.)

THOMAS RADCLYFFE, THIRD EARL OF SUSSEX, K.G. 1525?–1583. *Painter unknown.*

Ambassador from Queen Mary to the Emperor Charles V. to negotiate the articles of her marriage with Philip II. Lord Deputy and Lord-Lieutenant of Ireland, 1557, and again in 1560; Lord President of the North in 1568; and Lord Chamberlain from 1572 to the time of his decease. He was the avowed rival of Robert Dudley, Earl of Leicester, and distinguished both as courtier and scholar.

Purchased, 1870. (312.)

EDWARD FIENNES DE CLINTON, FIRST EARL OF LINCOLN, K.G. 1512–1585. *Painted by* **Cornelius Ketel.**

Lord High Admiral of England. Commanded the fleet under Edward VI., Mary, and Elizabeth.

Purchased, 1892. (900.)

No. 352. $38\frac{1}{2}$ in. by $28\frac{1}{4}$ in.

No. 312. $22\frac{3}{4}$ in. by $20\frac{1}{8}$ in.

No. 900. $35\frac{1}{4}$ in. by $29\frac{1}{4}$ in.

SIR HENRY UNTON. Died 1596. *Painter unknown.*

Statesman and soldier. Queen Elizabeth knighted him in 1586, and sent him, in the quality of 'Ambassador Liègers,' to the King of France. Unton died in the King's camp before La Fére. His body was carried to Wadley, and buried in Faringdon Church, July 8th, where a sumptuous monument, as represented in the picture, was erected to his memory.

Purchased, 1884. (710.)

A long panel picture containing various scenes in his career. The portrait of Sir Henry is in the centre. In the top right-hand corner is the sun, dominating over the incidents of his life, to which this half of the picture is devoted. In the upper left-hand corner the crescent moon appears to shed influence over the funereal and monumental subjects occupying this half of the picture. In the right lower corner is the chamber of his birth; and his mother, the eldest daughter of the Protector Somerset. In the middle of the right-hand portion is the family mansion "WADLIE," showing Unton at his wedding feast. In a separate room musicians are seated playing, Unton among them. Round about the house are depicted various scenes of his life when a student at Oxford, beyond a tract of forest, and his travels to "VENIS," "PADDUA," across "Y[E] ALPES" to the "LOW COUNTRIES" and "NIMINGGAN" (*sic*) to a large town with oriental buildings, inscribed "CUSHIA," perhaps intended for Coucy, where he met Henry IV.

At the top, on the right of the central portrait, is the death chamber. Below, with smaller figures again, is seen the hearse crossing the sea in a boat, and mourners traversing the road with a large cavalcade. From the chamber of death steps forth a skeleton. Along the bottom of the picture passes a funeral procession, which moves to the left and enters a church with a tall pointed steeple. Between the columns of the church are represented the mourners and numerous figures listening to a funeral sermon. A figure of Fame hovers in the air above the roof of the church, and corresponds to the skeleton on the opposite side.

No. 710.

28 in. by 62½ in.

INTERIOR OF THE COURT OF WARDS AND LIVERIES WITH THE OFFICERS AND SERVANTS, about 1585. *Engraving by* **G. Vertue.**

In this group the seated figure in the chair is the Master of the Court, WILLIAM CECIL, VISCOUNT BURGHLEY.

WILLIAM CECIL, FIRST BARON BURGHLEY, K.G. 1520–1598. *Painted probably by* **Marc Gheeraedts.**

The great Minister of Queen Elizabeth. Son of Richard Cecil, Master of the Robes to Henry VIII. Accompanied the Protector Somerset to Scotland, and was present at the battle of Musselburgh. Secretary of State, and Master of the Court of Wards. Lord High Treasurer, 1572. In maintaining his supremacy he was in constant rivalry with the Earl of Leicester. His sagacity in the conduct of business was equally shown in all branches of legislature.

Purchased, 1873. (362.)

ANOTHER PORTRAIT. *Painter unknown.*

Presented by the Principal and Antients of Barnard's Inn, 1884. (715.)

18¼ in. by 17¼ in.

INTERIOR OF THE COURT OF WARDS AND LIVERIES.

No. 362. 43⅝ in. by 35½ in.

No. 715. 34½ in. by 28 in.

ROBERT DUDLEY, EARL OF LEICESTER, K.G. 1531–1588. *Painted by* FEDERIGO ZUCCARO.

One of Queen Elizabeth's earliest favourites. Son of John Dudley, Duke of Northumberland, and brother to Lord Guildford Dudley, who married Lady Jane Grey. Commanded the forces at Zutphen, where his nephew, Sir Philip Sidney, fell, and the army raised to resist the expected invasion of the Spaniards, 1588.

Purchased, 1877. (447.)

HENRY CAREY, FIRST BARON HUNSDON, K.G. 1526?–1596. *Painter unknown.*

Cousin to Queen Elizabeth, and son of William Carey and Mary Boleyn. He succeeded the Earl of Sussex as Lord Chamberlain, 1583, and retained that office for the rest of his life.

Purchased, 1880. (604.)

ROBERT DEVEREUX, SECOND EARL OF ESSEX, K.G. 1567–1601. *Painted in* 1597, *artist unknown.*

Favourite of Queen Elizabeth and son of the first Earl. Fought at the battle of Zutphen. His expeditions to France and Spain, the capture of Cadiz, his subsequent encounter with the Spanish fleet, and his conduct as Lord-Lieutenant of Ireland, alike afford instances of his candour, generosity, rashness, and personal bravery. Earl Marshal of England, 1597. In 1600 he took the lead in a foolish plot against the Queen; and in 1601 was brought to trial, found guilty of rebellion, and beheaded.

Purchased, 1864. (180.)

SIR WALTER RALEIGH (or RALEGH). 1552?–1618. *Painted at the age of* 34, *probably by* **Federigo Zuccaro**.

One of the most accomplished and adventurous spirits of his age, and celebrated as the planner of the colony of Virginia. At the death of Elizabeth, his fortunes fell, and he was imprisoned for twelve years in the Tower, during which period he composed his celebrated 'History of the World.' Beheaded in Old Palace Yard, October, 1618.

Purchased, 1857. (7.)

No. 447. 42 in. by 32 in.

No. 7. $35\frac{1}{2}$ in. by $28\frac{3}{4}$ in.

No. 604. $18\frac{1}{4}$ in. by $12\frac{3}{4}$ in.

No. 180. $24\frac{1}{4}$ in. by $19\frac{1}{4}$ in.

QUEEN ELIZABETH. 1533–1603. *Miniature painted in* 1572 *by* **Nicholas Hilliard.**

A. Daughter of King Henry VIII. and Queen Anne Boleyn. Born at Greenwich. Succeeded her sister Mary to the throne, November 17, 1558. Died at Richmond.

Purchased, 1860. (108.)

B. *Painter unknown.*

The costume in this picture is almost identical with one at Woburn Abbey of Queen Elizabeth, with the Armada of 1588 in the background.

Transferred from the British Museum, 1879. (541.)

C. *Attributed to* **Federigo Zuccaro.**

Transferred from the British Museum, 1879. (542.)

D. *Painter unknown.*

The face, which is youthful, has suffered severely from the touch of an ignorant restorer. Most of the paint has been removed; but the dress remains uninjured, and affords an interesting study of costume.

Purchased, 1865. (190.)

E. *Painter unknown, probably* **Marc Gheeraedts.**

Presented by the Governor, Assistants, and Society of the Mines Royal, Mineral and Battery Societies, 1865. (200.)

F. *Sculptured by* **Maximilian Poutrain** (*or* **Colt**).

Electrotyped from the full-length effigy in white marble, upon her monument in Westminster Abbey.

Purchased, 1872. (357.)

G. *In Advanced Age.*

Electrotyped from the fragment of a gold piece preserved in the British Museum.

Presented by George Scharf, Esq., F.S.A., 1877. (446.)

H. & I. *Photographs of drawings by a French or Flemish artist of the sixteenth century* (? **Jacques Le Boucq** *of Artois*). *Preserved in the library of the town of Arras in France.*

Purchased, 1896.

No. 542. $32\frac{3}{4}$ in. by $25\frac{5}{8}$ in.

No. 108. 2 in. by $1\frac{3}{4}$ in.

No. 541. 38 in. by $29\frac{7}{8}$ in.

No. 200. $25\frac{3}{4}$ in. by 19 in.

No. 446.

No. 190. $30\frac{1}{2}$ in. by $23\frac{3}{8}$ in.

II.

No. 357.

I.

INTERIOR OF OLD SOMERSET HOUSE AND CONFERENCE OF ENGLISH AND SPANISH PLENIPOTENTIARIES IN 1604. *Painted by* **Marc Gheeraedts.**

A large historical picture representing the English, Spanish, and Austrian plenipotentiaries assembled in an apartment at old Somerset House, 18th August, 1604, to conclude a treaty of peace and commerce between the King of Great Britain, James I., on the one side and the King of Spain, Philip III., with the Archduke Albert of Austria, Governor of the Netherlands, and his wife, Isabella Clara Eugenia, sister of the King of Spain, on the other.

A particular account of this Conference, and the articles of the treaty agreed upon, will be found in Stow's Annals (ed. 1631) under the date of August, 1604.

COMMISSIONERS FOR THE KING OF GREAT BRITAIN:

A. *Thomas, Earl of Dorset, K.G.*, Baron Buckhurst, High Treasurer of England.
B. *Charles, Earl of Nottingham, K.G.*, Baron Howard of Effingham, High Admiral of England. Defeated the Spanish Armada.
C. *Charles Blount, Earl of Devonshire, K.G.*, Baron of Mountjoy Lieutenant in the kingdom of Ireland, Master of the Ordnance.
D. *Henry, Earl of Northampton*, Lord Howard of Marnhill, Lord Warden and Admiral of the Cinque Ports.
E. *Robert Cecil, afterwards Viscount Cranborne and Earl of Salisbury, K.G.*, Lord Cecil of Essendon, Principal Secretary, Master of the Court of Wards and Liveries.

COMMISSIONERS FOR THE KING OF SPAIN:

1. *Juan de Velasco, Constable of Castile and Leon, Duke of Frias*, Great Chamberlain to Philip III., King of Spain.
2. *Juan Baptista de Tassis, Count de Villa Mediana*, Gentleman of the King's Chamber, and Postmaster-General in the kingdoms and dominions of the King of Spain.
3. *Alessandro Rovida*, Professor of the Law in the College of Milan and Senator of the Province of Milan.

COMMISSIONERS FOR THE ARCHDUKE AND ARCHDUCHESS:

4. *Charles, Prince and Count of Aremberg*, Knight of the Order of the Golden Fleece, Councillor of State and Admiral-General to the Archdukes.
5. *Jean Richardot*, Knight, President of the Privy Council and Councillor of State.
6. *Lodovic Verreyken*, Knight, Principal Secretary and Audienciary.

Purchased at the Hamilton Palace sale, 1882. (665.)

No. 665. 6 5 4 3 2 1. A B C D E. 81 in. by 105½ in.

SIR EDMUND ANDERSON. 1530–1605. *A copy in water-colours on paper. Artist unknown.*

Judge. Promoted in 1582 to the Chief Justiceship of the Common Pleas, and in that capacity took part in the arraignment of Mary, Queen of Scots, and in all the great trials of the period.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (456.)

SIR WILLIAM PERYAM. 1534–1604. *Drawn in water-colours. Artist unknown.*

Judge of the Common Pleas, 1581, and one of the commissioners for the trial of Mary, Queen of Scots. Chief Baron of the Exchequer, 1593.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (477.)

SIR ROGER MANWOOD. 1525–1592. *A sketch in water-colours from an ancient picture.*

Recorder of Sandwich, 1555. Justice of the Common Pleas, 1572, and Chief Baron of the Exchequer, 1578. He was one of the commissioners for the trial of Mary, Queen of Scots.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (475.)

SIR JOHN POPHAM. 1531?–1607. *Painted in* 1600, *artist unknown.*

Speaker of the House of Commons, 1581, and Chief Justice of the Queen's Bench, 1592. He presided at the trials of Sir Walter Raleigh and the conspirators of the Gunpowder Plot.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (478.)

SIR WILLIAM DANIEL. *Died* 1610. *Painter unknown.*

Serjeant-at-Law, 1594, and Judge of the Common Pleas, 1604.

Presented by the Principal and Antients of Barnard's Inn, 1884. (717.)

SIR JOHN DODERIDGE. 1555–1628. *Painter unknown.*

Serjeant-at-law and Solicitor-General, 1604, and a Justice of the Court of King's Bench, 1612. Called the 'Sleepy Judge.'

Transferred from the British Museum, 1879. (539.)

SIR JAMES DYER. 1512–1582. *Painter uncertain.*

Speaker of the House of Commons, 1553, and Chief Justice of the Common Pleas in 1559. Noted for his learning and incorruptible integrity as a judge, and as compiler of a valuable series of Reports.

Purchased, 1901. (1294.)

No. 456. 9 in. by $7\frac{3}{4}$ in.

No. 477. $6\frac{1}{4}$ in. by $5\frac{1}{4}$ in.

No. 475. $8\frac{3}{4}$ in. by $7\frac{3}{4}$ in.

No. 478. $43\frac{1}{2}$ in. by $33\frac{1}{2}$ in.

No. 717. $44\frac{1}{4}$ in. by $31\frac{3}{4}$ in.

No. 539. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 1294. $20\frac{1}{4}$ in. by $16\frac{1}{2}$ in.

THE GUNPOWDER PLOT CONSPIRATORS. 1605. *Engraved from the life by* **Crispin Van der Passe.**

A group of the eight principal conspirators, viz.:—

Guy Fawkes (born 1570), a member of the old Yorkshire family of Fawkes; Robert Catesby (born 1573), the son and heir of Sir William Catesby; Thomas Percy (born 1560), great grandson of Henry, fourth Earl of Northumberland; John and Christopher Wright, brothers, members of a good Yorkshire family, and old friends of Catesby; Robert Winter, the head of an old Worcestershire family, who resided at Huddington; Thomas Winter, the younger brother of Robert; and Thomas Bates, an old servant of Catesby.

Upon the announcement of the arrest of Fawkes on the eve of the 5th of November, the rest of the conspirators fled from London, but were overtaken at Holbeach, in Staffordshire, where Catesby, Percy, and the two Wrights were killed after a desperate defence. Robert Winter and Bates, with Sir Everard Digby and John Grant, were executed in St. Paul's Churchyard on January 31, 1606; and Guy Fawkes and Thomas Winter, with Ambrose Rookwood and Robert Keyes, on the following day in Palace Yard, Westminster.

Presented by H.M. Stationery Office, 1871. (334A.)

CONCILIVM SEPTEM NOBILIVM ANGLORVM CONIVRANTIVM IN NECEM IACOBI ·I·
MAGNÆ. BRITANNIÆ. REGIS TOTIVSQ ANGLICI CONVOCATI PARLEMENTI
Robert Winter
Christopher Wright
John Wright
Thomas Percy
Guido Fawkes
Robert Catesby
Thomas Winter
Bates
Vides Spectator humanissime hic expressas effigies septem Anglorum qui Regem sicum suum præcipuos Status Anglici Proceribus ad Parlmentum ut vocant convocatis pulvere tormentario simul horrendo modo in ipsa domo Parlemnti euertere voluerunt. Cuius Coniurationis nefandæ Auctores fuere inprimis Robertus Catesby, & Thomas Percy. qui sibi deinde adiunxere alios, Videlicet. Thomam & Robertum Winter Guidonem Fawkes Johannem & Christopherum Wright quibus domum aceßit Bates Roberti Catesbi Famulus. Sed coniuratione hac Diuina providentia & clementia detemta autores horu. una cum futura Cesionem Parlamenti Detecta & Coniuratis perfecutis ex iis Robertus Catesby & Thomas Percy ictu sclopeti peruire & eorum Capita domui Parlamenti imperpetuant rei memoriam imposita cætera. cum multis alijs qui eandem in rem conspirarant adhuc captiua detinentur dignam facinore scelerum expectantes.
Voy se voyent les effigies des sept Seigneurs Anglois lesquels de facon nouelle et fort Horrible on attenté contre le Roy et son estat aiant entrepris p mines et quantité de pulure de faire Saillir sa Maiesté auec les premiers Du Royaume et principaux officiers estans en parlement a Westmouster les premiers autheurs de la dicte conspiration Sont, Robert Catesby et Thomas Percy auquels depuis adioincte Thomas et Robert Winter Guido Fawkes Jean et Christophe Wright, et depuis encor le Serviteur dudit Catesby appelle Bates Mais estante laditte Conspiration descouverte p la grace et prouidence de Dieu environ dix heures deuant lassemblé et assiette dudict parlement et les dictes Conspirateurs poursuiuis lesdits premiers autheurs Catesby et Percy sont est tué attaincts et tues de Harquebuzade leurs testes coupées et portees a Westmouster et posees la maisse du parlement en memoire de lacte detes Fable Restans autes plusieurs autres trouues Coulpables dudict faict sont encor prisonniers, attendans larrest du Parlement condigne a leurs merites.
Hie habt ihr gunstiger Leser etliche nemlichy der furnemsten Engellander, Welche, vmlangst ihren König sampt dem gantzen Parlament mit Buchsen pulfer schrocklicher Weiss zuvertilgen furgenommen nach dem leben abgebildet, vnd sind diese: Robert Catesby vnd Thomas Percy so noch andere hernach zu sich gezogen, nemlich Thomas vnd Robert Winter Guido Fawkes John vnd Christopher Wright, neben Bates Catsbys Diener nachdem aber die Verrahterey entdeckt, sind R. Catesby vnd Percy vondenen so sie verfolgt erschossen, vnd ihre Haupter auff das Parlaments hauss gesetzt worden: die andere aber so noch gefangē habē noch ihrē verdienē lohn zuerwarten

No. 334A.

7½ in. by 8½ in.

ELIZABETH HARDWICK, COUNTESS OF SHREWSBURY. 1520–1607. *Painter unknown.*

Celebrated for her magnificence in building, and known in her day by the familiar appellation of 'Bess of Hardwick.' Mary, Queen of Scots, was confided to her custody at Chatsworth in 1570. The Countess was buried at All Saints' Church, Derby, where it is expressly recorded on her stately monument that she built the houses of Chatsworth, Hardwick, and Oldcotes.

Purchased, 1865. (203.)

ROBERT CECIL, FIRST EARL OF SALISBURY, K.G. 1563–1612. *Painted in* 1602, *artist unknown.*

Statesman. The younger son of the great Lord Burghley. He became one of the ablest statesmen of his time, and in 1596 succeeded Walsingham in the duties of Secretary of State. Chancellor of the University of Cambridge. At the time of his death he held the high offices of sole Secretary of State and Lord High Treasurer of England.

Presented by David Laing, Esq., 1860. (107.)

ANOTHER PORTRAIT. *Attributed to* John Hoskins.

Presented by Sir Henry Hoyle Howorth, M.P., K.C.I.E., F.R.S., 1898. (1115.)

MARGARET RUSSELL, COUNTESS OF CUMBERLAND. 1560–1616. At the age of 25. *Painter unknown.*

Married, in 1577, to George Clifford, third Earl of Cumberland. Noted for her "greate naturall wit and judgment" and her literary tastes. Her monument in Appleby Church was erected by her daughter Anne, the celebrated Countess of Dorset, Pembroke, and Montgomery.

Presented by George Scharf, Esq., C.B., F.S.A., 1876. (415.)

GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND, K.G. 1558–1605. *Painted in* 1588, *artist unknown.*

On the retirement of Sir Henry Lee, he was appointed Champion by Queen Elizabeth. He greatly distinguished himself among the gallant commanders of the fleet opposed to the Spanish Armada in 1588. Queen Elizabeth bestowed her glove upon him, and he wore it ever after in front of his hat at public ceremonies.

Purchased, 1869. (277.)

No. 203. $38\frac{1}{4}$ in. by $28\frac{1}{2}$ in.

No. 107. $35\frac{1}{2}$ in. by $28\frac{1}{2}$ in.

No. 1115. $9\frac{1}{8}$ in. by $6\frac{3}{4}$ in.

No. 415. $20\frac{3}{4}$ in. by $16\frac{3}{4}$ in.

No. 277. $29\frac{1}{8}$ in. by $23\frac{3}{8}$ in.

WILLIAM SHAKESPEARE. 1564–1616. *Attributed to* **Richard Burbage** *or* **John Taylor.**

The immortal poet. He was born at Stratford-upon-Avon, where he died and was buried.

"The Chandos Shakespeare was the property of John Taylor, the "player, by whom or by Richard Burbage it was painted. The picture "was left by the former in his will to Sir William Davenant. After his "death it was bought by Betterton, the actor, upon whose decease Mr. "Keck, of the Temple, purchased it for 40 guineas, from whom it was "inherited by Mr. Nicoll, of Michenden House, Southgate, Middlesex, "whose only daughter married James Marquess of Caernarvon, "afterwards Duke of Chandos, father to Anna Eliza, Duchess of "Buckingham."

The above is written on paper attached to the back of the canvas. Its authenticity, however, has been doubted in some quarters.

Purchased at the Stowe sale, September, 1848, by the Earl of Ellesmere, and presented by him to the nation, 1856. (1.)

ANOTHER PORTRAIT. *Engraved by* **Marten Droeshout.**

This was executed in London, for the title page to the first folio edition of Shakespeare's plays, published 1623.

The lines (there facsimiled with a pen) under the portrait show that the friends and contemporaries of Shakespeare accepted the likeness as satisfactory.

Purchased, 1864. (185.)

ANOTHER PORTRAIT. *Model in plaster, taken in* 1846 *by* **S. Brown**, *of the monument by Gerard Jansen, erected to his memory in Holy Trinity Church, Stratford-on-Avon.*

Presented by Mrs. Charles James Wylie, 1900. (1281.)

ANOTHER PORTRAIT. *Cast of the face taken from the monument in Holy Trinity Church at Stratford-upon-Avon, sculptured by* **Gerard Jansen.**

Presented by Albert Way, Esq., F.S.A.

No. 1. 22 in. by $16\frac{3}{4}$ in.

CAST FROM THE MONUMENT.

No. 1281.

No. 185. $11\frac{1}{4}$ in. by $6\frac{1}{4}$ in.

JOHN WHITGIFT, D.D. 1530–1604. *Painter uncertain.*

Archbishop of Canterbury. Educated at Pembroke Hall, Cambridge, of which college, and subsequently of Trinity in 1567, he became Master. Dean of Lincoln, 1571; Bishop of Worcester, 1577; Archbishop of Canterbury, 1583. His asperity towards the Puritans gained strength after his elevation to the Primacy, and was met with bitter remonstrances both from clergy and laymen. He was buried with great state at Croydon, where the hospital, which he founded, perpetuates his name.

Purchased, 1882. (660.)

RICHARD BANCROFT, D.D. 1544–1610. *Painter unknown.*

Archbishop of Canterbury. One of the most vigorous opponents of Puritanism. He took a prominent part in the 'Martin Marprelate' controversy. Appointed Bishop of London in 1597. Succeeded Whitgift as Archbishop of Canterbury in 1604. Chancellor of the University of Oxford, 1608.

Purchased, 1893. (945.)

JOHN KING, D.D. 1559?–1621. *Painted by* **Daniel Mytens.**

Bishop of London. A very celebrated preacher in the reigns of Elizabeth and James I. During his prelacy the statute for the burning of heretics was put in force for the last time. Bishop King was said to be "a great master of his tongue and pen," and was styled by James I. "the *king* of preachers."

Purchased, 1882. (657.)

TOBIE MATTHEW, D.D. 1546–1628. *Painter uncertain.*

Born at Bristol and educated at Oxford, where he was known for his "great learning, eloquence, sweet conversation, friendly disposition, and "the sharpness of his wit." He gained the favour of Elizabeth, and was one of her chaplains. Appointed President of St. John's College, Oxford, 1572, Dean of Christ Church, 1576, Dean of Durham, 1583, Bishop of Durham, 1595, Archbishop of York, 1606. Equally distinguished as preacher, divine, and statesman.

Purchased, 1896. (1048.)

No. 945. 21 in. by 17 in.

No. 660. $14\frac{3}{4}$ in. by $11\frac{1}{8}$ in.

No. 657. $31\frac{1}{8}$ in. by $23\frac{1}{4}$ in.

No. 1048. $20\frac{1}{2}$ in. by $16\frac{1}{2}$ in.

HENRY WRIOTHESLEY, THIRD EARL OF SOUTHAMPTON, K.G. 1573–1624. *Painted by* Michiel Jansz van Miereveldt.

One of the most accomplished statesmen and courtiers of his day. He attached himself to the fortunes of the Earl of Essex, and accompanied him in the expedition to Cadiz, 1596. He died when engaged on a military expedition in Holland. It is, however, as the patron of Shakespeare that the Earl of Southampton is especially to be remembered.

Purchased, 1858. (52.)

SIR RALPH WINWOOD. 1564–1617. *Painted by* Michiel Jansz van Miereveldt.

Statesman and diplomatist. Appointed Secretary of State in 1614, which post he retained till his death. His papers and correspondence have been collected under the title of 'Memorials of Affairs of State in the Reigns of Queen Elizabeth and King James I.,' &c.

Purchased, 1858. (40.)

GEORGE CAREW, EARL OF TOTNES. 1555–1629. *Painted by* George Geldorp.

President of Munster in 1600. He suppressed the rebellion of the Earl of Desmond, and was created Earl of Totnes in 1626. The authorship of 'Pacata Hibernia, or the History of the late Wars in Ireland,' published in 1633, has been erroneously ascribed to him; it was compiled from his papers by his reputed son, Sir Thomas Stafford.

Purchased, 1875. (409.)

THOMAS CECIL, FIRST EARL OF EXETER, K.G. 1542–1623. *Painted by* Marc Gheeraedts.

Eldest son of Lord Burghley. Cecil distinguished himself in the wars of the Low Countries, and served at sea against the Spanish Armada in 1588. In 1599 he became Lord President of the Council of the North, and was appointed in 1620 a Special Ecclesiastical Commissioner.

Transferred from the British Museum, 1879. (567.)

No. 52. $34\frac{1}{4}$ in. by $26\frac{3}{4}$ in.

No. 40. $29\frac{1}{4}$ in. by 24 in.

No. 409. 49 in. by 39 in.

No. 567. $21\frac{1}{2}$ in. by 17 in.

MARY SIDNEY, COUNTESS OF PEMBROKE. 1555?–1621. *Painted probably by* **Marc Gheeraedts.**

"Underneath this sable hearse
"Lies the subject of all verse,
"Sidney's sister, Pembroke's mother,
"Death! ere thou hast slain another
"Fair and learn'd, and good as she,
"Time shall throw a dart at thee."

Such is the celebrated epitaph, written, as it is now ascertained, by William Browne, on the lady here represented.

Daughter of Sir Henry Sidney, K.G., Lord Deputy of Ireland, and Lord President of Wales; and third wife of Henry, Earl of Pembroke. She wrote verse with grace and facility, and made several translations from the French. It was for her entertainment, and whilst residing at her seat of Wilton House, that her brother, Sir Philip Sidney, commenced the 'Arcadia.' The poem was published after his death, in 1590, under the title of 'The Countess of Pembroke's Arcadia.'

Purchased, 1859. (64.)

No. 64.

44 in. by 31½ in.

KING JAMES I. OF ENGLAND AND VI. OF SCOTLAND. 1566–1625.

When a Boy. *Painted in* 1574 *by* **Federigo Zuccaro.**

The son of Henry, Lord Darnley, and Mary, Queen of Scots. Succeeded his mother in 1567, on her abdication, as James VI. of Scotland, and Queen Elizabeth, on the throne of England, as James I., in 1603.

Purchased, 1859. (63.)

ANOTHER PORTRAIT, AS **JAMES VI. OF SCOTLAND.** *Painted probably by a German Artist.*

Formerly in the Brühl-Finckenstein Collection in Germany.

Purchased, 1899. (1188.)

ANOTHER PORTRAIT. At the age of 55. *Painted in* 1621 *by* **Paul Van Somer.**

Purchased, 1860. (109.)

ANOTHER PORTRAIT. More advanced in years. *Painter unknown.*

Transferred from the British Museum, 1879. (549.)

ANNE OF DENMARK, QUEEN CONSORT OF JAMES I. OF ENGLAND AND VI. OF SCOTLAND. 1574–1619. *Painted by* **Paul van Somer.**

Daughter of Frederick II., King of Denmark and Norway, and sister of Christian IV. Married to King James at Upslo, in Norway, November, 1589. Died at Hampton Court.

Purchased, 1861. (127.)

No. 109. 58⅛ in. by 39 in.

No. 63. 45½ in. by 28 in.

No. 127. 29⅜ in. by 24¾ in.

No. 1188. 7¾ in. by 5⅝ in.

No. 549. 17 in. by 13½ in.

HENRY, PRINCE OF WALES, K.G. 1594–1612. *Painted by* Paul Van Somer.

Son of King James I. and Anne of Denmark, and elder brother of King Charles I. Born in Stirling Castle. He excelled in manly exercises, and his many virtues and accomplishments earned for him great popularity; but his promising career was cut short before he had completed his nineteenth year.

Formerly at Blenheim Palace.

Purchased, 1897, from a fund presented by the committee of the Exhibition of the Royal House of Stuart, held at the New Gallery, Regent Street, in 1889. (1112.)

No. 1112. 77⅞ in. by 45 in.

WILLIAM CAMDEN. 1551–1623. *Painted in* 1609 *by* **Marc Gheeraedts.**

One of the most learned and distinguished of British antiquaries. With a view to publishing his descriptive survey of the antiquities of the British Isles, he made a journey through Suffolk into Yorkshire in 1582, returning through Lancashire; in 1589 he journeyed into Devonshire, and in 1590 visited Wales. The 'Britannia' appeared in 1586. Head Master of Westminster School, 1593. The first part of his 'Annals of the Reign of Queen Elizabeth' was published in 1615.

Transferred from the British Museum, 1879. (528.)

SIR HENRY SPELMAN. 1562–1641. *Painted probably by* **Paul Van Somer.**

An eminent antiquary. His great work was his 'Glossarium Archaiologicum,' begun in folio 1626. He was a Fellow of the original Society of Antiquaries, and became the intimate friend of Camden, Cotton, and Speed. Spelman devoted himself to the antiquities of English law as deducible from original records.

Purchased, 1894. (962.)

SIR ROBERT BRUCE COTTON. 1571–1631. *Painter uncertain.*

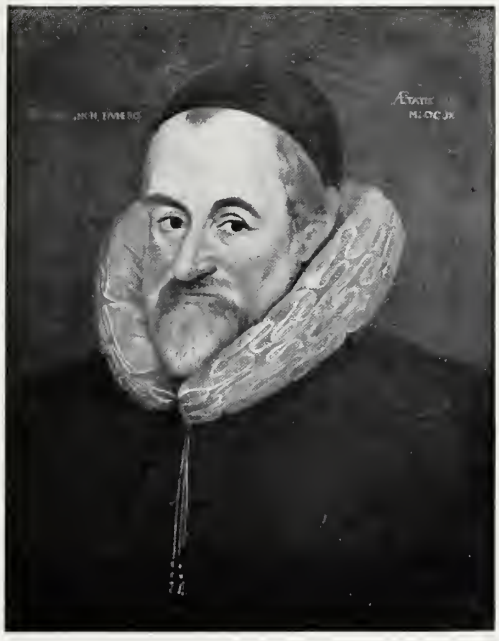
An eminent antiquary. Founder of the famous Cottonian Library, now in the British Museum. He was often consulted by the King and the Legislature on difficult points relating to ancient customs and privileges. Cotton's learning and his collections of books and manuscripts were famous throughout Europe.

Transferred from the British Museum, 1879. (534.)

JOHN SPEED. 1552?–1629. *Painter unknown.*

Historian, compiler, and topographer. In 1608 he published a work entitled 'The Theatre of Great Britain.' His 'History of Great Britain,' usually called his 'Chronicle,' richly adorned with seals, coins, and medals from the Cotton collection, was first published in 1611. His 'Genealogies of Scripture' was bound up with all the early editions of the present version of the Bible.

Transferred from the British Museum, 1879. (571.)



No. 528. $21\frac{1}{2}$ in. by 16 in.

No. 962. $26\frac{3}{8}$ in. by $19\frac{1}{4}$ in.

No. 534. 29 in. by 24 in.

No. 571 22 in. by 17 in.

SIR HENRY HOBART, BART. Died 1625. *Painted probably by* **Paul Van Somer.**

Great-grandson of Sir James Hobart, who was Attorney-General in the reign of Henry VII. He was made Serjeant-at-Law by Queen Elizabeth. In 1606 he became Attorney-General, and in 1613 succeeded Sir Edward Coke as Chief Justice of the Common Pleas.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (468.)

SIR ROBERT HITCHAM. 1572?–1636. *Painter unknown.*

Attorney to Anne, Queen Consort of James I., 1603, Serjeant, 1614, and in 1616 became King's Serjeant.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (467.)

SIR EDWARD COKE. 1552–1634. *Painted in* 1608 *by* **Cornelius Jansen van Ceulen.**

Lord Chief Justice of England. Author of 'The Institutes of the Laws of England, or a Commentary upon Littleton,' and rival of Bacon. Lord Campbell, in his 'Lives of the Chancellors,' pronounces Coke "the greatest master of the common law that ever appeared in England." Successively Recorder of London, Solicitor-General, and Speaker of the House of Commons within the year 1592. Attorney-General, 1593, Chief Justice of the Common Pleas, 1606, and in October, 1613, promoted to be Chief Justice of the King's Bench. He suggested, and was mainly instrumental in carrying, the famous Petition of Right.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (461.)

THOMAS, BARON COVENTRY. 1578–1640. *Painted by* **Cornelius Jansen van Ceulen.**

Lord Keeper of the Great Seal. In 1615 he became Recorder of London, in 1617 Solicitor-General, and on the accession of Charles I. was appointed Lord Keeper.

Presented by the Principal and Antients of Barnard's Inn, 1884. (716.)

No. 467. 42 in. by $33\frac{3}{8}$ in.

No. 468. $28\frac{5}{8}$ in. by 23 in.

No. 461. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 716. 30 in. by $24\frac{3}{4}$ in.

FRANCIS BACON (afterwards **BARON VERULAM** and **VISCOUNT ST. ALBANS**). 1561–1626. *Painted by* **Paul Van Somer.**

Lord Chancellor. The illustrious philosopher, essayist, and statesman. Son of Sir Nicholas Bacon, Keeper of the Great Seal to Queen Elizabeth. His famous essays were first printed in 1597, and in 1605 was published his great work, 'On the Advancement of Learning.' Successively Solicitor-General, 1607, Attorney-General, 1613, Lord Keeper, 1617, and Lord Chancellor, 1618. His most celebrated work, the 'Novum Organum,' was completed in 1621. He fell under accusations of bribery and corruption, was severely fined, and deprived of his high office, 1621.

Purchased, 1901. (1288.)

ANOTHER PORTRAIT. *Seated statue; sculptor unknown.*

Electrotyped from the white marble monument erected to his memory in St. Michael's Church near St. Albans, by his faithful adherent Sir Thomas Meautys.

Purchased, 1875. (408.)

JAMES LEY, FIRST EARL OF MARLBOROUGH. 1550–1629. *Painter uncertain.*

Judge and politician. Serjeant-at-Law, 1603. Chief Justice of the King's Bench in Ireland and a Commissioner of the Great Seal at Dublin. He was appointed by James I. Attorney of the Court of Wards and Liveries in England, 1608, and Chief Justice of the King's Bench, 1622. He succeeded Bacon on his fall as Speaker of the House of Lords. Lord High Treasurer, 1624.

Purchased, 1900. (1258.)

SIR JULIUS CÆSAR. 1557–1636. *Painter unknown.*

Judge. His father, Cesare Adelmare, son of a native of Treviso, near Venice, was physician to Queen Mary and Queen Elizabeth. His eldest son, Giulio Cesare, was almost always known as Julius Cæsar. Judge of the High Court of Admiralty, 1584. Master of Requests, 1590. Chancellor of the Exchequer, 1606; and Master of the Rolls, 1614.

Transferred from the British Museum, 1879. (527.)

No. 1288. 77 in. by 50 in.

No. 408.

No. 527. 29½ in. by 24 in.

No. 1258. 22½ in. by 18¼ in.

JOHN FLETCHER. 1579–1625. *Painter unknown.*

Dramatist. He was chiefly associated with Francis Beaumont in the writing of numerous plays, and also aided Ben Jonson and Shirley. His 'Faithful Shepherdess,' first published about 1609, is the most famous of English pastoral plays.

Purchased, 1876. (420.)

MICHAEL DRAYTON. 1563–1631. *Painter unknown.*

Historical and descriptive poet. His pastoral poems were published in 1593 under the title of the 'Shepherd's Garland.' His elaborate work, the 'Barons' Wars,' was published in 1603. The 'Polyolbion,' by which he is chiefly remembered, contains a descriptive account of the country and towns of Great Britain.

Presented by Thomas H. Woods, Esq., 1888. (776.)

SIR JOHN SUCKLING. 1609–1642. *Painted by* **Theodore Russel,** *after* **Van Dyck.**

Poet and courtier. Distinguished by his brilliant and ready wit. Served abroad in the wars of Gustavus Adolphus, and sat in the Long Parliament. His poems are unrivalled for their gaiety and ease.

Purchased, 1877. (448.)

BENJAMIN JONSON. 1573?–1637. *An old copy from* **Gerard Honthorst.**

Poet Laureate and dramatist. After a very varied career he commenced writing for the stage, and in 1598 produced his comedy 'Every Man in His Humour,' in which Shakespeare took a part. Author of 'Sejanus,' 'Volpone,' 'The Alchemist,' and other plays. In 1619 he journeyed on foot to Edinburgh to visit Drummond, of Hawthornden, and their 'Conversations' were afterwards published.

Purchased, 1873. (363.)

WILLIAM DRUMMOND OF HAWTHORNDEN. 1585–1649. *Attributed to* **George Jamesone.**

Poet. His earliest poem was published in 1613. Though he resided in Scotland, his poems were read with interest in London. He excelled in sonnets and elegies. During the civil wars he espoused the Royal cause.

Purchased, 1899. (1195.)

No. 420. 28⅝ in. by 23½ in.

No. 776. 23⅛ in. by 17½ in.

No. 448. 13½ in. by 11 in.

No. 363. 14½ in. by 11 in.

No. 1195. 8⅜ in. by 7⅝ in.

ANNE GERRARD, LADY CARLETON. Died 1627. *Painted by* **Michiel Jansz van Miereveldt.**

First wife of Sir Dudley Carleton, afterwards Viscount Dorchester. She accompanied her husband on his travels, and undertook a journey by herself to Middelburg and Flushing in November, 1624, for the express purpose of being present at a public sale of pictures. Her letters to her husband during this period are still preserved in the State Paper Office.

Presented by Felix Slade, Esq., 1860. (111.)

DUDLEY CARLETON, VISCOUNT DORCHESTER. 1574–1632. *Painted by* **Michiel Jansz van Miereveldt.**

Statesman. Ambassador at Venice in 1610; in 1616 he was named Ambassador to the States General during the negotiations for the Synod of Dort, and at the period of the marriage of Charles I. was Ambassador Extraordinary to the Court of France. Secretary of State, 1628. The name of Sir Dudley Carleton stands prominent in the annals of the arts at the commencement of the seventeenth century. He assisted King Charles and Lord Arundel in forming their collections.

Presented by Felix Slade, Esq., 1860. (110.)

ROBERT CARR, EARL OF SOMERSET, K.G. 1587?–1645. *Attributed to* **John Hoskins.**

Favourite of James I. Created Viscount Rochester, 1611, and Earl of Somerset, 1613. Lord Chamberlain, 1614–5. Notorious for his marriage with the Countess of Essex, and their complicity in the murder of Sir Thomas Overbury in the Tower.

Presented by Sir Henry Hoyle Howorth, K.C.I.E., M.P., F.R.S., 1898. (1114.)

ANNE CLIFFORD, COUNTESS OF PEMBROKE AND MONTGOMERY. 1590–1676. *Painter unknown.*

Daughter of George Clifford, third Earl of Cumberland. She married, first, 1609, Richard Sackville, third Earl of Dorset; secondly, 1630, Philip Herbert, fourth Earl of Pembroke and Montgomery. She was celebrated for her high spirit, charity, and beneficence.

Presented by George Scharf, Esq., C.B., F.S.A., 1875. (402.)

No. 110. 24½ in. by 21 in.

No. 111. 24½ in. by 20¾ in.

No. 1114. 9 in. by 6¾ in.

No. 402. 29¼ in. by 24 in.

GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, K.G., AND FAMILY. 1592–1628. *Painted by* **Gerard Honthorst.**

The favourite of two successive Kings, James I. and Charles I., and celebrated for his handsome appearance and romantic career. Villiers filled many of the highest offices of Court and State, and was the chief dispenser of royal patronage. He had attained almost supreme power in the government, when he was stabbed mortally by Felton at Portsmouth in August, 1628.

He married Catherine Manners, daughter of the Earl of Rutland, here represented, holding her infant son, successor to the Dukedom on her lap. Mary Villiers, the eldest child, who stands beside her, was afterwards Duchess of Richmond and Lenox.

Purchased, 1884. (711.)

PHINEAS PETT. 1570–1647. *Painted by* **William Dobson.**

Trained as a shipwright, he was employed all his life in the dock-yards at Deptford and Woolwich, becoming eventually Master Builder of the Navy and Naval Commissioner. The principal ships built by him were the *Prince Royal*, launched in 1610, and the *Sovereign of the Seas*, launched in 1637. The latter ship is shown in this portrait. He was the first Master of the Shipwrights' Company.

The portrait may, however, represent his son, Peter Pett, who succeeded his father in his offices under the Crown.

Purchased, 1900. (1270.)

No. 711. 56 in. by 76⅞ in.

No. 1270. 52½ in. by 61½ in

SIR WILLIAM DUGDALE. 1605–1686. *Painter unknown.*

The eminent antiquary and historian. Chester Herald, 1644, and Garter King at Arms, 1677. His best-known works are the 'Antiquities of Warwickshire,' 1656; and the 'History of St. Paul's Cathedral,' London, 1658; and the 'Monasticon Anglicanum,' completed in 1673. The 'Origines Juridiciales' was published in 1666.

Transferred from the British Museum, 1879. (540.)

JOHN SELDEN. 1584–1654. *Painter unknown.*

The antiquary. His treatise upon 'Titles of Honour' appeared in 1614, and his 'History of Tythes' in 1618. His legal and Oriental studies were of great importance. Anthony à Wood declares that "he was usually styled the great Dictator of learning of the English nation. He was a great Philologist, Antiquary, Herald, Linguist, Statesman, and what not."

Purchased, 1859. (76.)

FRANCIS, BARON COTTINGTON. 1578?–1652. *Painter uncertain.*

He went at an early age to Spain, and was long resident there in a diplomatic capacity. Chancellor and Under Treasurer of the Exchequer, and Master of the Court of Wards in the reign of Charles I. Having acquired a considerable fortune, Cottington established himself at Valladolid in Spain, where he died.

Purchased, 1880. (605.)

No. 540. $23\frac{7}{8}$ in. by $18\frac{1}{2}$ in.

No. 76. 29 in. by $24\frac{1}{2}$ in.

No. 605. 26 in. by $22\frac{7}{8}$ in.

SIR KENELM DIGBY. 1603–1665. *Painted by* **Sir Anthony Van Dyck.**

Son of Sir Everard Digby, the Gunpowder Plot conspirator. As a private adventurer he defeated the French and Venetians at sea in Scanderoon Bay, 21st June, 1628. During the Civil War he was exiled to France, where he published some philosophical works in Paris. He also made many experiments in chemistry and alchemy. Being appointed Chancellor to Queen Henrietta Maria, he went as her envoy to Rome. His character has been summed up as a "prodigy of learning, credulity, valour, and romance." He married in 1625 Venetia, daughter of Sir Edward Stanley, a noted beauty.

Purchased, 1877. (486.)

HORACE, BARON VERE OF TILBURY. 1565–1635. *Painted by* **Michiel Jansz van Miereveldt.**

Grandson of John, fifteenth Earl of Oxford, and younger brother of Sir Francis Vere. He served with his brother in the Netherlands, and had a considerable share in the victory of Nieuport, and also in the defence of Ostend. In the reign of James I. he commanded the forces sent to the assistance of the Elector Palatine, and effected a memorable retreat from Spinola, the Spanish general. He was present at the siege and surrender of Breda. For his splendid military services he was created, 1625, Baron Vere of Tilbury. His last important action was the siege of Maastricht, which was captured August, 1632.

This portrait was engraved by George Vertue for Arthur Collins's 'Collections of Noble Families,' 1752.

Purchased, 1889. (818.)

No. 486. 46 in. by $35\frac{1}{4}$ in.

No. 818. $33\frac{3}{8}$ in. by $25\frac{1}{2}$ in.

SIR JOHN BANKES. 1589–1644. *Painted by* **Gilbert Jackson.**

Attorney-General, 1634, when he was said to have exceeded "Bacon in eloquence, Chancellor Ellesmere in judgment, and William Noy in law." Succeeded Sir Edward Littleton as Chief Justice of the Common Pleas, 1641. Accompanied the King to Oxford, where he held his Court, until his death there in 1644. He purchased Corfe Castle in Dorsetshire, which was patriotically defended by Lady Bankes against the Parliamentary forces for nearly three years.

Presented by Walter Ralph Bankes, Esq., 1896. (1069.)

EDWARD, BARON LITTLETON (or LYTTELTON) OF MOUNSLOW. 1589–1645. *Copied from a portrait by* **Sir Anthony Van Dyck.**

Lord Keeper. He succeeded his father as Chief Justice of North Wales in 1621. Recorder of London, 1631; Solicitor-General, 1634; Chief Justice of Common Pleas, 1640; and Lord Keeper, 1641.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (473.)

No. 1069. 49¼ in. by 39¼ in.

No. 473. 49½ in. by 39 in.

THOMAS WENTWORTH, EARL OF STRAFFORD, K.G. 1593–1641. *An old copy from a painting by* **Sir Anthony Van Dyck.**

A prominent figure in the Parliaments of 1625 and 1628, when he took the side of the popular party against the Crown. After this he became an adherent of the King, and was made Lord President of the Council of the North, and in 1632 was appointed Lord Deputy of Ireland. His masterful policy of 'Thorough' in matters of both Church and State made him many enemies. In 1640 Strafford was impeached and an Act of Attainder passed. He was beheaded on Tower Hill on May 10, 1641. Purchased, 1896. (1077.)

RALPH, BARON HOPTON OF STRATTON, K.B. 1598–1652. *Painter unknown.*

Royalist general. At first a Parliamentarian, he afterwards devoted himself to the Royal cause. For his signal victory over Sir William Waller at Stratton and other services he was, in 1643, created Baron Hopton and made Governor of Bristol. On the approach of Fairfax, he withdrew into Cornwall, and took refuge with the royal family on the Continent. Purchased, 1877. (494.)

WILLIAM JUXON, D.C.L. 1582–1663. *Painter unknown.*

Archbishop of Canterbury. Friend and companion of Laud, whom he succeeded in some of the highest preferments in the Church. Bishop of London, 1633, and Lord High Treasurer, 1636. Attended King Charles on the scaffold, receiving his dying injunction "Remember." At the Restoration, as Archbishop of Canterbury, in 1661, Juxon placed the Crown on the head of Charles II.

Purchased, 1878. (500.)

WILLIAM LAUD, D.D. 1573–1645. *Copied by* **Henry Stone,** *from the original picture by* **Sir Anthony Van Dyck** *at Lambeth Palace.*

Archbishop of Canterbury and Chancellor of the University of Dublin, 1633. The zeal which he displayed for Church conformity, and his endeavours to introduce the English liturgy into Scotland, raised against him a host of angry enemies. He was impeached by the Commons, and sent to the Tower. He was brought to trial in March, 1644, and in the following year suffered death on Tower Hill, where his friend Strafford was also executed.

Purchased, 1864. (171.)

No. 1077 — 50½ in. by 39⅝ in.

No. 494. — 49 in. by 39½ in.

No. 500. — 49 in. by 39 in.

No. 171. — 47¼ in. by 36¼ in.

ENDYMION PORTER. 1587 1649. *Painted by* **William Dobson.**

Man of letters and patron of learning and the fine arts. Brought up in Spain, and attached to the household of Olivares. He attended Charles I., when Prince of Wales, to Spain, and was afterwards employed by him in several negotiations abroad and in collecting works of art. He was Groom of the Bedchamber to Charles I., and very serviceable to the King during the civil wars. He was colonel of the 7th regiment of foot, and so obnoxious to the Parliament that he was always excepted from indemnity. But early in 1649 Endymion Porter made his peace with the Government and died that same year in London.

Purchased, 1880. (615.)

No. 615. 40⅜ in. by 39 in.

ELIZABETH, QUEEN OF BOHEMIA. 1596–1662. *Painted by* **Michiel Jansz van Miereveldt.**

Daughter of King James I., and consort of Frederick, Elector Palatine, subsequently King of Bohemia. Mother of Prince Rupert and Princess Sophia.

Purchased, 1859. (71.)

ANOTHER PORTRAIT. *Painted in* 1642 *by* **Gerard Honthorst.**

Purchased, 1878. (511.)

FREDERICK V., KING OF BOHEMIA, K.G. 1596–1632. *Painted by* **Michiel Jansz van Miereveldt.**

Count Palatine of the Rhine, Duke of Bavaria and Elector Palatine. In 1613 he married the Princess Elizabeth, the only daughter of King James I. of England, and was elected King of Bohemia, 1619. Grandfather of King George I.

Purchased, 1893. (950.)

WILLIAM OF NASSAU, PRINCE OF ORANGE. 1627–1650. *Painted, as a boy, in the* **School of Van Dyck.**

Only son of Henry Frederick, Prince of Orange. Married, in May, 1641, to Princess Mary, eldest daughter of Charles I. Father of William III., King of Great Britain and Ireland.

Presented by Charles, Viscount Cobham, 1894. (964.)

SOPHIA, ELECTRESS OF HANOVER. 1630–1714. *Painted in the* **School of Honthorst.**

Daughter of Frederick, King of Bohemia, and Elizabeth, daughter of James I. She married, in 1658, Ernest Augustus, Elector of Hanover, and was the mother of King George I.

Purchased, 1872. (340.)

ELIZABETH, PRINCESS PALATINE. 1618–1680. *Painted by* **Gerard Honthorst.**

Daughter of Frederick V., King of Bohemia, and Elizabeth, daughter of James I. of England. Celebrated for her attainments in philosophy, science, and languages.

Transferred from the British Museum, 1879. (543.)

No. 71. 26½ in. by 23 in.

No. 511. 25½ in. by 21½ in.

No. 950. 15½ in. by 12½ in.

No. 964. 27¼ in. by 21 in.

No. 543. 28¾ in. by 24 in.

No. 340. 27½ in. by 23 in.

KING CHARLES I. 1600–1649. *Painted in* 1631 *by* **Daniel Mytens.**

Son of James I. and Anne of Denmark. Born at Dunfermline. Succeeded to the throne in 1625. Married Henrietta Maria, youngest daughter of Henri IV. of France. Beheaded at Whitehall, January 30, 1649.

Purchased, 1899. (1246.)

ANOTHER PORTRAIT. *Painted* (*probably by* **Henry Stone**) *after* **Van Dyck.**

Purchased, 1890. (843.)

This picture is similar to portraits of the King in the possession of the Earl of Pembroke and the Duke of Norfolk.

ANOTHER PORTRAIT. *Bronze bust, probably cast from a marble original.*

Purchased, 1870. (297.)

This bust resembles to a great extent that executed by Bernini and destroyed by fire in Whitehall Palace.

No. 1246. $84\frac{3}{8}$ in. by $52\frac{5}{8}$ in.

No. 843. $48\frac{3}{4}$ in. by $39\frac{1}{2}$ in.

No. 297.

HENRIETTA MARIA, QUEEN CONSORT OF CHARLES I. 1609–1669.
Painted in the manner of Sir Anthony Van Dyck, perhaps by **Jan Van Belcamp.**

Youngest daughter of Henri IV. of France and Marie de Medicis. Married 1625. Mother of King Charles II. and King James II. She quitted England in 1642, and did not return till after the Restoration of Monarchy in 1660. Died at Colombes, near Paris, and buried at St. Denis.

Presented by Henry Louis Bischoffsheim, Esq., 1899. (1247.)

ANOTHER PORTRAIT *An old copy from a painting by* **Sir Anthony Van Dyck.**

Purchased, 1867. (227.)

No. 1247. $84\frac{3}{8}$ in. by $52\frac{2}{8}$ in.

No. 227. $42\frac{1}{4}$ in. by $32\frac{1}{4}$ in.

FIVE CHILDREN OF CHARLES I. *An old copy after* **Sir Anthony Van Dyck.**

The children of Charles I. and Henrietta Maria represented in this picture are—

CHARLES, Prince of Wales (afterwards Charles II.), aged 7 (with his hand on the dog's head).

MARY (afterwards Princess of Orange and mother of William III.), aged 6 (on the extreme left).

JAMES, Duke of York (afterwards James II.), aged 4 (on the left of Charles).

ELIZABETH (who died unmarried at Carisbrooke), aged 2 (holding her infant sister in a chair).

ANNE (who died in infancy), aged 1 (infant in a chair).

The original picture, of which this is a copy, and which shows the figures at whole length, was painted by Van Dyck in 1637, and is now in the Royal Collection at Windsor Castle. There are several other portraits of these children, for the most part containing the first three only, painted by Van Dyck, of which the best is that painted in 1635, and now in the Royal Picture Gallery at Turin.

Purchased, 1868. (267.)

MOUNTJOY BLOUNT, EARL OF NEWPORT. 1597–1665. And **GEORGE, LORD GORING.** 1608–1657. *Painted by* **William Dobson.**

Mountjoy Blount, created Earl of Newport (in the Isle of Wight) in 1628, was the natural son of Charles Blount, Earl of Devonshire, and Penelope, Countess of Essex. He was one of the Council of War in the Royal Army, and Master of the Ordnance.

George, Lord Goring, son of George Goring, Earl of Norwich, was made Governor of Portsmouth in 1641, and betrayed to the Parliament the King's intentions. In 1644 Lord Goring superseded Lord Wilmot in command of the Horse, when the want of discipline in his troops and his licentious conduct greatly injured the Royal cause. He ended his days in Madrid as a Dominican friar.

Presented by the Rev. R. St. John Tyrwhitt, 1887. (762.)

No. 267. $42\frac{1}{4}$ in. by $68\frac{3}{4}$ in.

No. 762. $41\frac{1}{2}$ in. by $48\frac{3}{4}$ in.

SIR ANTHONY VAN DYCK. 1599–1641. *Painted by* **Himself.**

The famous painter. Born at Antwerp. In 1632 he settled in England, and was appointed Court painter to Charles I. His portraits of the Court and aristocracy in England at this date are famous throughout the world.

Deposited on loan by the Trustees and Director of the National Gallery, 1901. (1291.)

ROBERT WALKER. Died 1660. *Painted by* **Himself.**

An excellent portrait painter during the time of the Commonwealth. Oliver Cromwell sat to him. He was extensively employed by the Parliamentarians, in contrast to Dobson, who was attached to the Court at Oxford. Purchased, 1886. (753.)

WILLIAM DOBSON. 1610–1646. *Painted by* **Himself.**

The first English-born portrait painter of acknowledged distinction. Called by King Charles 'the English Tintoret.' He succeeded Van Dyck in 1641 as Serjeant Painter, and attended the King during the Civil War at Oxford. Purchased, 1870. (302.)

INIGO JONES. 1573–1652. *Copied probably by* **Henry Stone** *from a painting by* **Sir Anthony Van Dyck.**

Architect of the Banqueting House, Whitehall, completed in 1622. Surveyor of Works to the Crown, 1615. His name is connected with the construction of many noble mansions in various parts of the country.

Presented by the Rev. J. Fuller Russell, 1880. (603.)

HUBERT LE SUEUR. 1595?–1650? *An electrotype impression of a rare medal by* **Warin.**

A native of Paris. Came to England about 1628, and executed the statue of Charles I. at Charing Cross. He was employed by the King, Archbishop Laud, the Earl of Portland, and others.

Presented by Lionel Cust, Esq., F.S.A., 1893. (939.)

THOMAS HOWARD, EARL OF ARUNDEL AND SURREY, K.G. 1586–1646. *Painter unknown.*

Earl Marshal. The collector and liberal patron of art. Ambassador to the Emperor of Germany, 1636. In 1641 he presided as Lord High Steward at the trial of the Earl of Strafford.

Transferred from the British Museum, 1879. (519.)

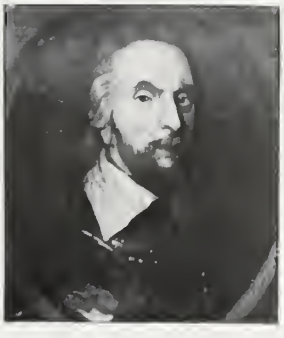
No. 753. 29 in. by 24 iin.

No. 1291. $22\frac{1}{2}$ in. by 19 in.

No. 302. $27\frac{1}{2}$ in. by $22\frac{7}{8}$ in.

No. 603. 25 in. by $20\frac{3}{8}$ in.

No. 939.



No. 519. $5\frac{3}{8}$ in. by $4\frac{1}{5}$ in.

EDWARD, FIRST BARON HERBERT OF CHERBURY, K.B. 1583–1648.
Painted by **Larkin.**

Metaphysician, historian, and poet. Brother of George Herbert, the divine. He served abroad under the Prince of Orange, and was nominated Ambassador to Louis XIII. He published his book 'De Veritate' at first in Paris in 1624. His best-known works are a 'Life and Reign of Henry VIII.,' and 'Memoirs of his own Life.'

Purchased, 1877. (487.)

JAMES HARRINGTON. 1611–1677. *Painted by* **Gerard Honthorst.**

A personal favourite of Charles I., though a republican. His principal work, 'The Commonwealth of Oceana,' published in 1656, was dedicated by command to Cromwell.

Purchased, 1878. (513.)

FRANCIS QUARLES. 1592–1644. *Painted by* **William Dobson.**

Poet. Author of 'Emblems, Divine and Moral,' 'Argalus and Parthenia,' and many other poems. He was secretary to Archbishop Ussher, and held the office of Chronologer to the City of London. During the Civil War, in consequence of his zeal in the cause of the King, he was deprived of his estates and all his books and manuscripts, the loss of which is said to have hastened his death.

Purchased, 1869. (288.)

No. 487. 29 in. by 23⅗ in.

No. 513. 31½ in. by 26 in.

No. 288. 32¼ in. by 25⅝ in.

THOMAS PARR. 1483?–1635. *Painted in the* **School of Honthorst.**

"The old, old—very old man." He was brought to London at the age of 152, by Lord Arundel, who presented him to Charles I. Buried in Westminster Abbey.

This is an old copy of a picture preserved in the Ashmolean Collection at Oxford, which came from John Tradescant's famous Museum at Lambeth.

Purchased, 1873. (385.)

WILLIAM HARVEY, M.D. 1578–1657. *Painter unknown.*

Physician. Illustrious from his discovery of the circulation of the blood, an account of which he first published in 1628. He had been already appointed Physician Extraordinary to King James I., and became, under favour of King Charles I., Master of Merton College, Oxford, for a limited period. President of the College of Physicians, 1654.

Purchased, 1859. (60.)

EDWARD COCKER. 1631–1675. *Painter unknown.*

Well known as an improver of the arts of writing and arithmetic. The 'Arithmetick,' which he is generally credited with having written, and which was published after his death in 1678, went through upwards of sixty editions, and was for long the standard work on the subject. He also engraved many plates on silver for copy-books with his own hand, and was the author of an English dictionary, and a book of sentences for writing, called 'Cocker's Morals.' His name became proverbial for precision.

Purchased, 1868. (274.)

JOHN TRADESCANT, THE YOUNGER. 1606–1662. *Painted in* 1652, *painter uncertain.*

Son of John Tradescant, a collector of rarities and founder of a museum and physic garden at Lambeth, known as 'Tradescant's Ark,' which was regarded as one of the curiosities of his age, and was the first of its kind to be founded in this country. The younger Tradescant bequeathed his collections to his friend, Elias Ashmole, who in his turn bequeathed them to the University of Oxford, where they still form the nucleus of the Ashmolean Museum.

Purchased, 1897. (1089.)

No. 385. 41 in. by 32 in.

No. 60. $38\frac{1}{2}$ in. by $31\frac{1}{4}$ in.

No. 274 $14\frac{1}{4}$ in. by $11\frac{1}{2}$ in.

No 1089. 31 in. by 23 in.

OLIVER CROMWELL. 1599–1658. *Painted by* **Robert Walker.**

Lord Protector of the Commonwealth. Born at Huntingdon. The Protector died at Whitehall on the anniversary of the battles of Dunbar and Worcester.

Transferred, 1879, from the British Museum, to which it had been bequeathed, in 1784, by Sir Robert Rich, Bart., to whose ancestor, Nathaniel Rich, it had been presented by Cromwell himself. (536.)

ANOTHER PORTRAIT. Represented at the age of fifty-eight. *Painter unknown.*

This is an enlargement in oil-colours on canvas of the fine head drawn in water-colours by Samuel Cooper, formerly in the possession of Lady Frankland Russell, and now the property of the Duke of Buccleuch. The period when this portrait was taken is indicated by the date, 1657, on a completely finished miniature formerly belonging to the Pallavicini family, and now in the possession of the Marquess of Ripon, K.G.

Purchased, 1879. (514.)

ANOTHER PORTRAIT. *Painter unknown.*

Transferred from the British Museum, 1879. (588.)

No. 536. 49½ in. by 39½ in.

No. 514. 29⅜ in. by 24¼ in.

No. 588. 8½ in. by 6¼ in.

OLIVER CROMWELL (*continued*).

ANOTHER PORTRAIT. *Bronze bust. Sculptor unknown.*

This bronze is identical with a fine marble bust now in the possession of the Earl of Wemyss, and formerly the property of the Byron family at Newstead Abbey.

Purchased, 1877. (438.)

ANOTHER PORTRAIT. *A terra-cotta bust, modelled by* **Edward Pierce, junr.**

Purchased, 1861. (132.)

ANOTHER PORTRAIT. *Electrotype from the obverse of a silver medal struck to commemorate Cromwell's victory at Dunbar.*

Presented by H. A. Grueber, Esq., F.S.A., 1885. (747.)

ANOTHER PORTRAIT. *Cast from a mask said to have been taken after death.*

ANOTHER PORTRAIT. *Cast from a coloured terra-cotta bust in the Museo Nazionale at Florence, said to have been made from a cast of the face taken immediately after death.*

Purchased, 1899. (1238.)

INTERIOR OF THE HOUSE OF COMMONS IN 1650. *Electrotype from the reverse of a silver medal struck to commemorate Cromwell's victory at Dunbar.*

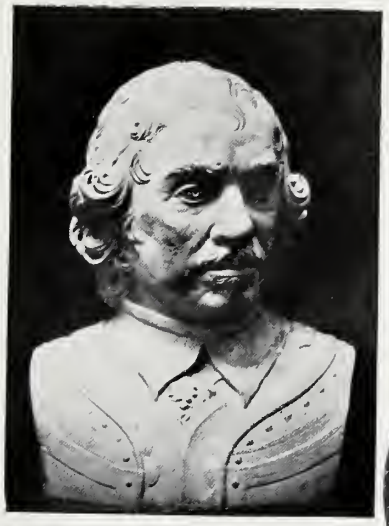
Exhibiting a representation of the House of Commons similar to that on the Great Seal of 1651, but without anyone addressing the House. On the obverse is a profile portrait of Oliver Cromwell.

Presented by Herbert Appold Grueber, Esq., F.S.A., 1885. (747.)

INTERIOR OF THE HOUSE OF COMMONS IN 1651. *Electrotypes in silver of the Great Seal of England under the Commonwealth, engraved by* **Thomas Simon.** *Done from an original wax impression in the British Museum.*

For the curious history of this seal *see* Bulstrode Whitelocke's 'Memorials,' *see* also 'Medallic Illustrations of British History.'

Presented by George Scharf, Esq., C.B., F.S.A., 1885. (742.)



No. 132.

No. 747.

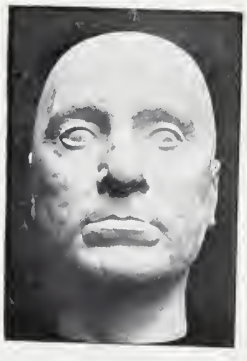
No. 438.

No. 742.

No. 742.

No. 747.

CAST FROM A DEATH MASK



No. 1238.

THOMAS, THIRD BARON FAIRFAX, 1612–1671, and **ANNE VERE HIS WIFE,** died 1665. *Painted by* **William Dobson.**

The famous Parliamentary general. His military experience began in Holland under Horatio, Lord Vere, whose daughter he subsequently married. He took a prominent share in the successes of the Parliamentary army at Selby, Marston Moor and elsewhere, and was commander-in-chief of the victorious forces at Naseby, where he was distinguished for his personal bravery. General Fairfax promoted the Restoration, and withdrew to Nun Appleton, his seat in Yorkshire, where he died. He greatly encouraged antiquarian and historical researches.

Purchased, 1886. (754.)

ELIZABETH CLAYPOLE. 1629–1658. *Painted in* 1658 *by* **John Michael Wright.**

Second and favourite daughter of Oliver Cromwell. Married in 1646 to John Claypole, of Norborough, who was appointed Master of the Horse and Lord of the Bedchamber to Cromwell. Harrington states that she "acted the part of princess very naturally, obliging "all persons by her civility, and frequently interceding for the unhappy." She was a loyalist and a member of the Church of England.

Her father was deeply affected by her death. Her funeral was performed with great pomp in Westminster Abbey. The allegorical accessories in her various portraits imply that she was a votary of science.

Purchased, 1893. (952.)

No. 754. 54 in. by 68¾ in.

No. 952. 21 in. by 17½ in.

JOHN LAMBERT. 1619–1683. *Painted by* **Robert Walker.**

A distinguished Parliamentary general in the civil wars. He was present at the battles of Marston Moor, Pontefract, and Preston, and later on gained a victory over the Scotch at Inverkeithing. He was the principal member of the 'Committee of Safety,' which opposed by military force the restoration of Charles II., and was in consequence thrown into the Tower. Being excepted from the Act of Indemnity, he was tried and condemned, but was reprieved and banished to Guernsey, where he died.

Purchased, 1867. (252.)

HENRY IRETON. 1611–1651. *Painted by* **Robert Walker.**

One of Cromwell's generals and his son-in-law. Joined the side of the Parliament when the Civil War broke out. He highly distinguished himself at the battle of Naseby, where he was taken prisoner, and on other occasions. In 1646 he married Bridget, eldest daughter of Oliver Cromwell. During the Commonwealth he became Lord Deputy of Ireland.

Purchased, 1858. (33.)

JOHN HAMPDEN. 1594–1643. *A terra-cotta bust. Sculptor unknown.*

Patriot. Cousin to Oliver Cromwell. His memorable resistance to the imposition of ship-money as an illegal tax took place in 1636. Hampden was one of the five members whom the King sought to arrest in 1642. He held the command of a regiment of foot when the Civil War broke out, and received his death wound at Chalgrove Field.

Purchased, 1862. (146.)

No. 33.

29⅛ in. by 24⅛ in.

No. 252.

30 in. by 24⅝ in.

No. 146.

SIR HENRY VANE, THE ELDER. 1589–1654. *Painter uncertain.*

Cofferer of the Household to Charles I., and afterwards Comptroller of the Household. Ambassador to the King of Sweden, 1631. Lord High Admiral of England, 1632. Treasurer of the Household and principal Secretary of State for life, 1639. Lost his favour with the King through his share in the prosecution of his rival, the Earl of Strafford. Died in retirement at Raby Castle after opposing the King's trial and execution.

Purchased, 1898. (1118.)

SIR HENRY VANE, THE YOUNGER. 1612–1662. *Painted by* **William Dobson.**

Puritan. Son of Sir Henry Vane, of Raby Castle, Durham. Treasurer of the Navy, 1639. He took a prominent part in the prosecution of Strafford, and was also violently opposed to Archbishop Laud. In 1643 he became the "great contriver" and promoter of the Solemn League and Covenant, and in the following year was mainly instrumental in carrying the Self-denying Ordinance. Without having taken any direct part in the death of the King, Vane was brought to trial, condemned and executed on Tower Hill.

Transferred from the British Museum, 1879. (575.)

SIR WILLIAM WALLER. 1597–1668. *Painter unknown.*

A distinguished Parliamentary general. Served in the Netherlands. In the civil wars at home he was uniformly successful. At Alresford, in March, 1644, he gained a signal victory over Lord Hopton and the Royalists. At the Restoration he was chosen one of the representatives for Middlesex.

Transferred from the British Museum, 1879. (577.)

BULSTRODE WHITELOCK. 1605–1676. *Painter unknown.*

Scholar, republican, lawyer, and statesman. During the Commonwealth he was one of the Commissioners of the Great Seal, and for two months in 1659 was Lord Keeper. Ambassador to Queen Christina of Sweden, 1653. His 'Memorials of English Affairs' was left in manuscript at his death and published in 1682.

Purchased, 1867. (254.)

No. 1118. 25 in. by 21¼ in.

No. 575. 29½ in. by 24½ in.

No. 577. 27 in. by 21 in.

No. 254. 29½ in. by 24½ in.

WILLIAM LENTHALL. 1591–1662. *Painter unknown.*

Speaker of the House of Commons during the Long Parliament, which office he filled until Cromwell dismissed the Parliament in 1653. He occupied the chair, January 4th, 1642, when King Charles entered the House to demand the surrender of the five members.

Purchased, 1857. (12.)

SIR HARBOTTLE GRIMSTON, BART. 1603–1685. *Painted by* **Sir Peter Lely.**

A celebrated lawyer. In 1660 he was chosen Speaker of the 'Healing Parliament,' which restored Charles II., and shortly after was appointed Master of the Rolls, a post which he filled with great ability until his death.

Presented by James, second Earl of Verulam, 1873. (381.)

SIR JOHN GLANVILLE. 1586–1661. *Painted in* 1648. *Artist unknown.*

Speaker of the House of Commons during the Short Parliament. He was one of those entrusted with laying the Petition of Right before the House of Lords. In 1637 Glanville became Serjeant-at-Law, and in 1638, Recorder of Bristol. He was, in 1640, chosen Speaker, and was made King's Serjeant. Fuller calls him "One of the biggest Stars of the Law."

Purchased, 1891. (876.)

JOHN THURLOE. 1616–1668. *Painted probably by* **William Dobson.**

Secretary of State to Oliver Cromwell and to Richard Cromwell. His collection of State Papers, which was first published in 1742, contains the most authentic records of affairs in England from 1638 to 1660.

Presented by William Henry Alexander, Esq., 1896. (1033.)

No. 12. 56 in. by 44 in.

No. 381. 48 in. by $40\frac{1}{2}$ in.

No. 876. 49 in. by 39 in.

No. 1033. 49 in. by $39\frac{7}{1}$ in.

WILLIAM, FIRST EARL OF CRAVEN, F.R.S. 1606–1697. *Painted by* **Gerard Honthorst.**

Son of Sir William Craven, merchant taylor and Lord Mayor of London. Entered the service of the Prince of Orange, and served with distinction under Gustavus Adolphus. He aided, with the wealth at his command, the exiled members of the Royal Family, more particularly Elizabeth, Queen of Bohemia. Under James II. he became Lieutenant-General of the Forces.

Presented by George, third Earl of Craven, 1868. (270.)

PRINCE RUPERT, K.G. 1619–1682. *Painted by* **Sir Peter Lely.**

Son of Frederick, Count Palatine of the Rhine, titular King of Bohemia, and Elizabeth, daughter of James I. Nephew of King Charles I. Born at Prague. He held high military command during the Civil War in England, but his proverbial rashness was fatal to the Royal cause at Marston Moor in 1644. After the Restoration he served in the navy under the Duke of York. Prince Rupert was distinguished for his scientific attainments, especially in chemistry. He was one of the earliest to practise the art of mezzotinto engraving.

Purchased, 1880. (608.)

ANOTHER PORTRAIT. *A miniature painted on card by* **John Hoskins.**

Purchased, 1867. (233.)

JOHN ASHBURNHAM. 1603–1671. *Painter uncertain.*

Groom of the Bedchamber, and Treasurer and Paymaster of the King's Army. He was personal attendant on Charles I. during his confinement at Hampton Court and elsewhere. During the Commonwealth he was imprisoned and banished, but on the Restoration of Charles II. he was restored to his old post of Groom of the Bedchamber.

Purchased, 1899. (1243.)

No. 270. 44 in. by 35 in.

No. 608. 41½ by 31½ in.

No. 1243. 10 in. by 9¾ in.

No. 233. 3 in. by 2¼ in.

JAMES USSHER, D.D. 1580 1656. *Painted at the age of 74 by* **Sir Peter Lely.**

Archbishop of Armagh. He quitted his native country for ever in 1640, when King Charles conferred on him the bishopric of Carlisle. He vainly endeavoured to assist the King in making a treaty with the Parliament at the Isle of Wight.

Transferred from the British Museum, 1879. (574.)

GEORGE MORLEY, D.D. 1597–1684. *Drawn in coloured chalks on grey paper by* **E. Lutterel.**

A faithful Royalist, though a strong Calvinist. Chaplain to King Charles I., and, at the Restoration, appointed Dean of Christ Church and Bishop of Worcester. In 1662 he was translated to the see of Winchester.

Presented by George Scharf, C.B., F.S.A., 1877. (491.)

MONTAGU BERTIE, SECOND EARL OF LINDSEY, K.G. 1608?–1666. *Painter uncertain.*

Royalist and personal adherent of Charles I. Fought at Edgehill and Naseby. Hereditary Lord High Chamberlain of England.

Presented by Sir Coutts Lindsay, Bart., 1898. (1124.)

ALGERNON PERCY, TENTH EARL OF NORTHUMBERLAND, K.G. 1602–1668. *Copied by* **Henry Stone** *from a portrait by* **Sir Anthony Van Dyck.**

Lord High Admiral of England in the reign of King Charles I. He sided afterwards with the Parliament, though he endeavoured to act as a mediator for peace. At the Restoration he was made Lord High Constable.

Purchased, 1869. (287.)

JAMES STANLEY, SEVENTH EARL OF DERBY, K.G. 1607–1651. *An old copy from a painting by* **Sir Anthony Van Dyck.**

Royalist. He married Charlotte, the daughter of Claude de la Tremouille, Duc de Thouars, the heroic Countess who defended Lathom House in 1644, when it was besieged by 2,000 of the Parliamentary forces. After the fatal battle of Worcester, September 3, 1651, and after providing for the shelter of the King at Boscobel, he was taken prisoner, removed to Chester, condemned, and brought to the scaffold.

Presented by Edward, fourteenth Earl of Derby, K.G., 1860. (90.)

No. 491. $9\frac{1}{8}$ in. by $7\frac{3}{8}$ in.

No. 574. $29\frac{3}{4}$ in. by 25 in.

No. 1124. $25\frac{3}{4}$ in. by $20\frac{1}{4}$ in.

Noi 287. $24\frac{1}{4}$ in. by 20 in.

No. 90. $28\frac{1}{4}$ in. by 23 in.

JOHN MILTON. 1608–1674. At the age of 62, when totally blind. *Drawn and engraved directly from the life in* 1670 *by* **William Faithorne.**

The poet. He produced his masque of 'Comus' in 1634, and 'Lycidas,' 'L'Allegro,' and 'Il Penseroso' appeared during the next few years. In 1638 he travelled in Italy, where he made the acquaintance of Galileo. After the death of Charles I. his pen was employed in defence of the Parliament, and he wrote his celebrated 'Defensio pro Populo Anglicano' as an answer to Salmasius's 'Defensio Regia.' He was appointed Latin Secretary to the Council of State, and this office he held until shortly before the Restoration, although he had become blind in 1653. His great epic poem 'Paradise Lost' was published in 1667, and 'Paradise Regained' and 'Samson Agonistes' in 1670.

Purchased, 1880. (610.)

ANOTHER PORTRAIT. *Painted by* **Pieter Van der Plaas.**

Deposited on loan by the Trustees and Director of the National Gallery, 1883. (695.)

ANDREW MARVELL. 1621–1678. *Painter unknown.*

An eminent poet and satirist. A sturdy opponent of the Court-party in the reign of Charles II. After travelling abroad he became first tutor to the Protector's ward at Eton, and later, in 1657, colleague with Milton, as Latin Secretary to the Protector. He declined a place at Court offered to him by the Earl of Danby. In his controversial works he was the greatest master of ridicule in his time.

Transferred from the British Museum, 1879. (554.)

No. 695. $28\frac{1}{4}$ in. by 23 in.

No. 610. $8\frac{1}{2}$ in. by 6 in.

No. 554. $23\frac{1}{2}$ in. by $17\frac{3}{4}$ in.

REV. JOHN OWEN, D.D. 1616–1683. *Painted, perhaps, by* **Robert Walker.**

Puritan divine. In 1642 published his first work, 'A Display of Arminianism,' which attracted the attention of Parliament. Chaplain to Oliver Cromwell, whom he accompanied to Ireland. In 1651 he was promoted by an order of the Parliament to the Deanery of Christ Church, Oxford, and in 1652 became Vice-Chancellor of the University. At the Restoration Owen lost both his offices.

Purchased, 1860. (115.)

REV. JOHN HOWE, M.A. 1630–1705. *Painter uncertain.*

Nonconformist divine. Domestic chaplain to Oliver Cromwell and Richard Cromwell. He was eminent for his piety and deep learning, and was the author of many theological works.

Purchased, 1868. (265.)

REV. RICHARD BAXTER. 1615–1691. *Painter unknown.*

A distinguished Nonconformist divine. On the outbreak of the Civil War he became chaplain to the Parliamentary army. Appointed one of the Chaplains in Ordinary to Charles II., and assisted at the conference in the Savoy for revising the liturgy. He suffered imprisonment on several occasions, and in the reign of James II. was tried before Judge Jeffreys for libelling the Church in his 'Paraphrase of the New Testament.' He was gifted with rapid eloquence and was an extremely voluminous writer.

Transferred from the British Museum, 1879. (521.)

ANOTHER PORTRAIT. *Miniature: Painter unknown.*

Painted on metal at the age of 70 and similar to an engraving by R. White.

Bequeathed by Thomas Kerslake, Esq., 1891. (875.)

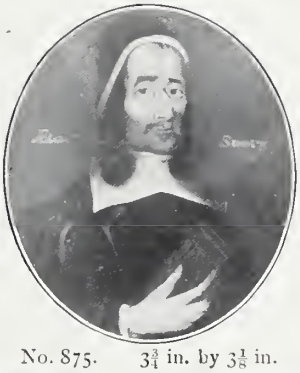
REV. ISAAC BARROW, D.D., F.R.S. 1630–1677. *Painted by* **Claude Lefebvre.**

Divine and mathematician. Professor of Greek at Cambridge, 1660, and Lucasian Professor of Geometry, 1663, a post which he resigned in 1669 in favour of his afterwards famous pupil Isaac Newton. As a mathematician Barrow has been considered to rank second only to Newton. His published sermons now rank amongst the finest compositions of that class.

Purchased, 1872. (338.)

No. 265. 29½ in. by 24½ in.

No. 115. 28 in. by 23½ in.



No. 875. 3¾ in. by 3⅛ in.

No. 338. 29⅜ in. by 24½ in.

No. 521. 28¼ in. by 23¾ in.

SIR THOMAS MALET. 1582?–1665. *Painter unknown.*

Judge. Serjeant in 1635, and a Justice of the King's Bench in 1641. He was a staunch loyalist, and suffered greatly in consequence. At the Restoration Malet returned to his seat in the King's Bench, and took part in the trial of the regicides.

Bequeathed by Miss Gerard, 1888. (784.)

SIR JOHN BRAMSTON. 1577–1654. *Painted by* **Daniel Mytens.**

King's Serjeant 1634, and Chief Justice of the King's Bench 1635, but in consequence of his deciding against the Crown in the celebrated case of John Hampden, his appointment was cancelled. Nominated in 1647 a Commissioner of the Great Seal.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (462.)

SIR MATTHEW HALE. 1609–1676. *Painter unknown.*

Eminent judge. He was employed for the defence of the Earl of Strafford, Archbishop Laud, and other Royalists when tried. In 1653 he became a Serjeant-at-law and Justice of the Common Pleas. At the Restoration he was appointed Chief Baron of the Exchequer, and afterwards Chief Justice of the King's Bench.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (465.)

SIR RICHARD RAINSFORD. 1605–1680. *Painted by* **Gerard Soest.**

Serjeant 1660, Baron of the Exchequer 1663, and in 1669 was transferred to the King's Bench, of which court he became Chief Justice on the resignation of Sir Matthew Hale in 1676.

Purchased, 1881. (643.)

SIR JOHN MAYNARD. 1602–1690. *Painter unknown.*

Serjeant-at-Law. He was chief manager of the prosecutions against the Earl of Strafford and Archbishop Laud, and at a subsequent period against Lord Stafford. When Maynard attended to welcome the Prince of Orange on his arrival, the Prince observed, in respect of his great age, that he had outlived all the men of law of his time; to which Maynard answered that "he had liked to have "outlived the law itself if his Highness had not come over."

Presented by the Society of Judges and Serjeants-at-Law, 1877. (476.)

No. 462. 29¼ in. by 24⅛ in.

No. 784. 29⅜ in. by 24½ in.

No. 465. 29 in. by 24 in.

No. 476. 29½ in. by 24½ in.

No. 643. 29¼ in. by 24¼ in.

GEORGE MONCK, DUKE OF ALBEMARLE, K.G. 1608–1670. *Painted by* **Sir Peter Lely.**

Eminent military and naval commander. Distinguished himself in suppressing the rebellion in Ireland, and accompanied Cromwell to Scotland, and took part in the battle of Dunbar. Together with Admirals Blake and Deane, he overcame Van Tromp in 1653. On the decline of the Protectorate he became for a time the arbiter of the kingdom's destiny. His services towards the restoration of Monarchy were rewarded with a dukedom. In 1666, after a disastrous engagement off the North Foreland, Monck again defeated the Dutch under de Ruyter. He was interred with public honours in Westminster Abbey.

Purchased, 1876. (423.)

ANOTHER PORTRAIT. *Painter unknown.*

This head is very similar in countenance to a fine unfinished miniature, by Cooper, at Windsor Castle. It also corresponds with that in a full-length picture in the Guild-Hall at Exeter.

Purchased, 1863. (154.)

ANOTHER PORTRAIT. *Drawn and engraved from the life in* 1661 *by* **David Loggan.**

Purchased, 1890. (833.)

No. 423. 49 in. by 39½.

No. 833. 12½ in. by 8½ in.

No. 154. 29⅜ in. by 24½ in.

KING CHARLES II. 1630–1685. *Painted by* **John Greenhill.**

Son of Charles I. and Henrietta Maria of France. Born in St. James's Palace. After his father's death in January, 1649, he lived in exile until the period of his restoration, May 29, 1660. He married, May, 1662, Catherine of Braganza, daughter of John IV. of Portugal. Died at Whitehall Palace.

Transferred from the British Museum, 1879. (531.)

ANOTHER PORTRAIT. An allegorical composition. *Painter uncertain; attributed to* **Sir Peter Lely.**

Bequeathed by the Rev. Peter Spencer, 1862. (137.)

ANOTHER PORTRAIT. *Painted by* **Mrs. Beale.**

Purchased, 1863. (153.)

No. 531. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 137. 5 in. by $4\frac{1}{4}$ in.

No. 153. $29\frac{1}{2}$ in. by $24\frac{3}{4}$ in.

CATHERINE OF BRAGANZA, QUEEN CONSORT OF CHARLES II.

1638–1705. *Painted by* **Henry Gascar.**

Represented as Cleopatra dissolving a pearl. Taken in the latter part of her life, when her figure had acquired greater fulness.

Daughter of John IV., King of Portugal. Born in Portugal. Married, May, 1662, to Charles II., bringing besides a rich portion in money with her, the possession of Bombay and Tangier. After the death of the King in 1685 she remained in England till 1692, and, then returning to Portugal, governed that country during the illness of her brother, Pedro II.

Purchased, 1881. (623.)

ANOTHER PORTRAIT. *Painted by* **Jacob Huysman.**

Purchased, 1879. (597.)

ANOTHER PORTRAIT. *Painted by* **Dirk Stoop.**

In the Portuguese dress which she wore on her arrival in England, May, 1662.

Purchased, 1872. (353.)

No. 623. 38 in. by 33 in.

No. 597. 29 in. by 24 in.

No. 353. 24 in. by 21 in.

COLONEL WILLIAM LEGGE. 1609?–1672. *Painted by* **Jacob Huysman.**

Royalist. Served in the wars of Gustavus Adolphus and Prince Maurice. On the accession of Charles I., he received appointments in the Royal household, and throughout the Civil War maintained a steady allegiance to the Crown. Governor of Chester and of Oxford. Legge was wounded and taken prisoner at Worcester in 1651. After the Restoration he declined a peerage, and died at his house in the Minories.

Presented by his descendant William, fifth Earl of Dartmouth, 1878. (505.)

EDWARD MONTAGU, FIRST EARL OF SANDWICH, K.G. 1625–1672. *Painted by* **Sir Peter Lely.**

A distinguished statesman and commander, both on land and sea. His military services were enlisted on the side of the Parliament, and under Cromwell he became one of the Lords of the Treasury, and took a leading part in maritime affairs. At sea he was associated with Admiral Blake; but after the death of the Protector he combined with Monck and Lawson, and commanded the fleet that brought the King over at the Restoration. He perished at the battle of Solebay, May, 1672, fighting against the Dutch.

Purchased, 1880. (609.)

THOMAS WRIOTHESLEY, FOURTH EARL OF SOUTHAMPTON, K.G. 1607–1667. *Painted by* **Sir Peter Lely.**

Attended Charles I. at Nottingham, Edgehill, and Oxford, and vainly endeavoured to establish peace between the King and the Parliament. Southampton was one of the four noblemen permitted to follow the deceased monarch to the grave. At the Restoration, in 1660, he was appointed Lord High Treasurer. He was the father, by his first wife, of Rachel, Lady Russell.

Purchased, 1883. (681).

No. 505. 48½ in. by 37½ in.

No. 681. 28⅜ in. by 23 in.

No. 609. 28 in. by 23½ in.

EDMUND WALLER. 1605–1687. *Painted by* **John Riley.**

Poet and statesman. Nephew on the mother's side to John Hampden, and consequently related also to Oliver Cromwell. He was one of the commissioners sent from the Parliament to the King after the battle of Edgehill, in 1643. Subsequently he incurred the displeasure of his party, was fined and exiled, where he remained until Cromwell favoured his return. In 1654 he repaid the Protector's kindness by his famous Panegyric, and wrote a poem on his death. He returned to his allegiance on the Restoration, and sat in the Long Parliament of 1661. He was a favourite both with Charles II. and James II.

Purchased, 1862. (144.)

SAMUEL PEPYS, P.R.S. 1633–1703. *Painted at the age of* 34 *by* **John Hayls.**

The diarist. Secretary to the Navy Board, afterwards the Admiralty, during the reigns of Charles II. and James II. During the years 1684 and 1685 he was President of the Royal Society. On his decease he bequeathed his valuable collection of books and engravings to Magdalen College, Cambridge. His Diary, written for his own use in cipher, extends from 1659 to 1669, and is perhaps the most remarkable work of this kind extant.

This picture is circumstantially referred to in Pepys' own Diary under the dates March 17th, 30th, April 11th, 13th, and May 16th, 1666.

Purchased, 1866. (211.)

IZAAK WALTON. 1593–1683. *Painted by* **Jacob Huysman.**

Author of 'The Compleat Angler,' first published in 1653, one of the most popular works in the English language.

Deposited on loan by the Trustees and Director of the National Gallery, 1898. (1168.)

No. 144. $20\frac{1}{2}$ in. by 16 in.

No. 211. $29\frac{1}{2}$ in. by $24\frac{1}{4}$ in

No. 1168. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

ABRAHAM COWLEY, M.D., F.R.S. 1618–1667. *Painted by* **Mrs. Mary Beale.**

Poet and naturalist. At the age of fifteen he published a volume called 'Poetical Blossoms.' He went to France with Queen Henrietta Maria, and was chiefly employed in deciphering the correspondence of the King and Queen. He was one of the earliest members of the Royal Society, and is mentioned among their experimental philosophers.

Purchased, 1859. (74.)

ANOTHER PORTRAIT. *Painted by* **Sir Peter Lely** *or* **Mrs. Mary Beale.**

Purchased, 1882. (659.)

SAMUEL BUTLER. 1612–1680. *Drawn in crayons by* **E. Lutterel.**

Author of 'Hudibras,' the first part of which was published in 1663, the second in 1664, and the concluding part in 1678. Butler, during the period of the Civil War, was attached to the family of Sir Samuel Luke, a Puritan, and one of Cromwell's officers in Bedfordshire, from whose person the character of Hudibras, in his famous poem, was taken.

Purchased, 1867. (248.)

THOMAS STANLEY. 1625–1678. *Painted by* **Sir Peter Lely.**

Scholar and author. Educated under the tuition of Fairfax, the translator of Tasso. His greatest work, 'History of Philosophy,' was issued in folio, in three parts, from 1655 to 1662, and went through several editions. It was translated into Latin by Leclerc in 1690. His edition of the 'Tragedies of Æschylus,' with the Greek scholia and a Latin translation, published in 1664, folio, was one of the best that had at that time appeared.

Purchased, 1863. (166.)

No. 659.

21 in. by 17¾ in. No. 74.

29¼ in. by 24½ in.

No. 248.

12½ in. by 9½ in.

No. 166.

29¼ by 24½ in.

JOHN LOCKE. 1632–1704. *Painted by* **T. Brownover.**

The eminent philosopher. In 1689 was published his 'Essay on the Human Understanding,' first undertaken in 1670. Locke was the founder in England of modern metaphysical inquiry, and "he "stood up, in other works also, as the champion of intellectual "liberty, vindicating the rights of Reason in politics and in religion."

Purchased, 1860. (114.)

ANOTHER PORTRAIT. *An unfinished sketch, after* **Sir Godfrey Kneller.**

Transferred from the British Museum, 1879. (550.)

THOMAS HOBBES. 1588–1679. *Painted by* **John Michael Wright.**

An eminent philosopher, and the first great English writer upon the science of government. Born at Malmesbury. He enjoyed the friendship of Bacon, and is said to have been employed by that great man in translating some of his works into Latin. He was also the intimate associate of Lord Herbert of Cherbury, and Ben Jonson. His chief work was 'Leviathan; or the Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil,' published in 1651.

Presented by Sir Walter Calverley Trevelyan, Bart., 1866. (225.)

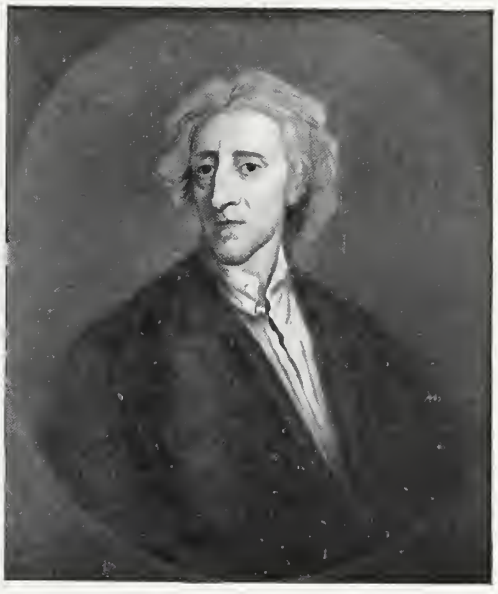
CHARLES DE SAINT DENIS DE SAINT EVREMOND. 1613?–1703. *Painted in* 1701 *by* **James Parmentier.**

Soldier and writer. Born of a noble family at St. Denis le Guast in Normandy, and distinguished himself under the 'Grand Condé.' He was sent to the Bastille for satirising Cardinal Mazarin, and avoided a second imprisonment by escaping to Holland, whence he came over to England. Hallam observes of his writings, "He has less wit than Voiture, who contributed to form him, or "than Voltaire, whom he contributed to form."

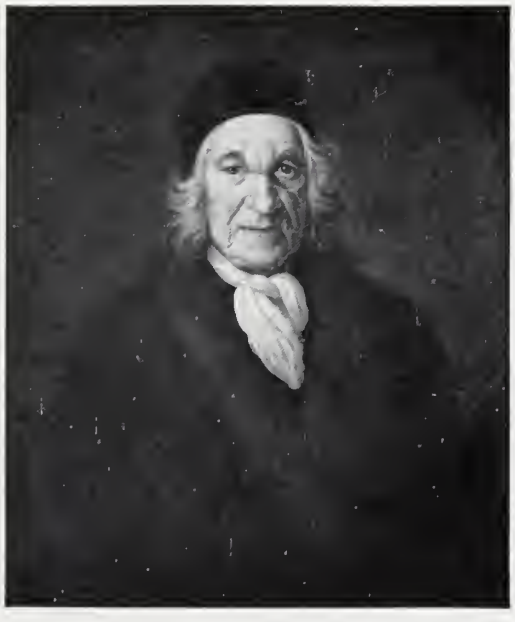
Twenty years before his death a wen grew between his eyebrows, and as he little regarded that kind of deformity, Dr. Le Févre advised him to let it alone.

Transferred from the British Museum, 1879. (566.)

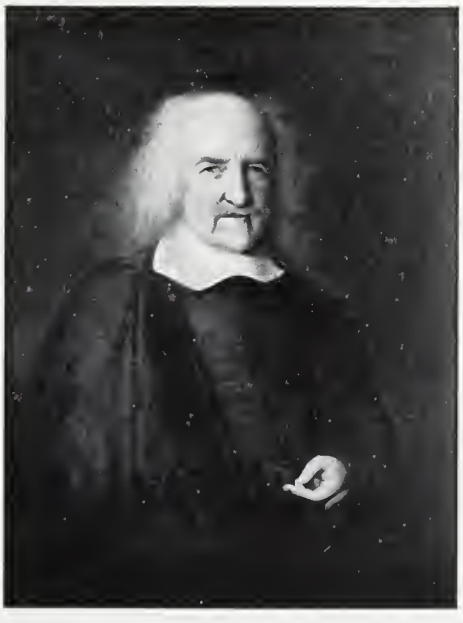
No. 114. $29\frac{1}{4}$ in. by 24 in.



No. 550. 29 in. by $24\frac{1}{8}$ in.



No. 566. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.



No. 225. $35\frac{1}{8}$ in. by $27\frac{3}{8}$ in.

ANTHONY ASHLEY-COOPER, FIRST EARL OF SHAFTESBURY. 1621–1683. *Painted by* **John Greenhill.**

Statesman. He held a command in the Parliamentary army, but later he zealously favoured the Restoration. In 1672 he was raised to the Earldom of Shaftesbury, and to the post of Chancellor. Dryden's fine character of him as a judge, in his 'Absalom and Achitophel,' is familiar to every reader of English poetry. One of the 'Cabal' Ministry. Finding himself unable to make any further stand against the Court, Shaftesbury fled to Holland and died at Amsterdam.

Purchased, 1859. (66.)

THOMAS CLIFFORD, FIRST BARON CLIFFORD OF CHUDLEIGH. 1630–1673. *Painted by* **Sir Peter Lely.**

Held various posts in the Government after the Restoration, and took part under the Duke of York in the sea-fight of June 3, 1665. Treasurer of the Household, 1668. He was one of the famous 'Cabal' Ministry, and is stated to have advised Charles II. to stop the exchequer in order to get supplies for the Dutch war.

Purchased, 1865. (204.)

HENRY HOWARD, SIXTH DUKE OF NORFOLK, F.R.S., D.C.L. 1628–1684. *Painted by* **Mrs. Beale.**

Grandson of Thomas, Earl of Arundel, the collector. He was a generous patron of learning, and a considerable benefactor to the Royal Society. He gave the Arundel Library to the Royal Society, and in 1667 presented the celebrated Arundel Marbles to the University of Oxford. In 1672 he was created Earl of Norwich and constituted Earl Marshal of England.

Purchased, 1880. (613.)

GEORGE VILLIERS, SECOND DUKE OF BUCKINGHAM, K.G. 1627–1687. *Painted by* **Sir Peter Lely.**

The profligate courtier and companion of Charles II. Attended Charles II. during the civil wars. One of the 'Cabal' Ministry. Author of various poems and the play of 'The Rehearsal.' Satirised by Dryden as 'Zimri' in the poem of 'Absalom and Achitophel.'

Purchased, 1869. (279.)

No. 66. $35\frac{3}{8}$ in. by $28\frac{5}{8}$ in.

No. 204. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 613. $29\frac{1}{4}$ in. by 24 in.

No. 279. 29 in. by 24 in.

EDWARD HYDE, FIRST EARL OF CLARENDON. 1609–1674. *Painted by* **Gerard Soest.**

Lord Chancellor and historian. Sat in the Parliament of 1640, and in the 'Long' Parliament which followed he took an active part in reforming constitutional abuses, but he strenuously upheld the dignity of the Crown and the rights of the Church. On the decline of the Royal cause, Sir Edward retired with his family to Holland, where he remained till the Restoration in 1660. At this period he became Lord Chancellor of England, and was elected Chancellor of the University of Oxford. The marriage of his daughter Anne to the Duke of York, through which he became grandfather to two Queens of England, Mary and Anne, operated against him. The malice of his enemies effected his dismissal from office, and he was banished by Act of Parliament. During his exile in France he completed his celebrated 'History of the Rebellion' and an 'Account of his own Life.'

Purchased, 1887. (773.)

ANOTHER PORTRAIT. *Drawn and engraved from the life by* **David Loggan.**

Purchased, 1881. (645.)

FRANCIS NORTH, FIRST BARON GUILFORD. 1637–1685. *Drawn and engraved from the life by* **David Loggan.**

Lord Keeper. He became Solicitor-General in 1671; Attorney-General, 1673; in 1675 Chief Justice of the Common Pleas; and in 1683 was appointed Lord Keeper of the Great Seal.

Purchased, 1881. (632.)

THOMAS OSBORNE, FIRST DUKE OF LEEDS, K.G. 1631–1712. *Drawn and engraved from the life by* **Robert White.**

Statesman. Lord High Treasurer in 1673, and in the following year was created Earl of Danby. For five years Danby practically governed the country. Becoming unpopular, he was impeached in 1678, and thrown into prison, where he remained for several years. Lord Danby took a prominent part in the Revolution, and was created Marquess of Carmarthen and Duke of Leeds. After the accession of Queen Anne he joined the High Church party.

Purchased, 1881. (631.)

No. 773. $35\frac{1}{2}$ in. by $28\frac{1}{2}$ in.

No. 645. $11\frac{3}{4}$ in. by 8 in.

No. 632. 15 in. by 11 in.

No. 631. $15\frac{1}{8}$ in. by $10\frac{3}{4}$ in.

WILLIAM FAITHORNE. 1616–1691. *Painted by* **Robert Walker.**

Engraver. When the Civil War broke out he was taken prisoner at Basing House. Afterwards he went to Paris, where he acquired the art of drawing portraits in crayons, and also perfected himself in engraving under Nanteuil. Returning to England, he set up a print shop near Temple Bar. He at the same time practised engraving, in which he attained to great excellence, especially in his portraits.

Purchased, 1880. (618.)

SIR PETER LELY. 1617–1680. *Painted* **by Himself.**

The most fashionable painter of the time of Charles II., during whose reign he painted all the beauties of the Court. The name of his father, a captain of infantry, was Van der Faes. Born at Soest in Holland, he came to England in 1643, and the King sat to him. He is said also to have painted Oliver Cromwell.

Purchased, 1893. (951.)

THOMAS FLATMAN. 1637–1688. *Painted by* **Sir Peter Lely.**

Poet and miniature-painter. Fellow of New College, Oxford. His poems were much admired by his contemporaries.

Purchased, 1896. (1051.)

No. 618. 38 in. by 30½ in.

No. 951. 17¾ in. by 13⅞ in.

No. 1051. 21½ in. by 17⅝ in.

JOHN WILMOT, EARL OF ROCHESTER. 1648–1680. *Painted by* William Wissing.

Poet, satirist, and boon companion of Charles II. Son of Henry Wilmot, the faithful companion of the King in his wanderings after the battle of Worcester, 1651. He joined the Navy in 1665, and greatly distinguished himself by his bravery in several engagements under Lord Sandwich. But he afterwards became noted for his profligacy and irregularities.

A similar portrait with a monkey is at Warwick Castle.

Purchased, 1888. (804.)

THOMAS KILLIGREW. 1612–1683. *An old copy from a painting by* Sir Anthony Van Dyck.

Wit, dramatist, and theatrical manager. British resident at Venice for Charles II. during the Commonwealth. Groom of the Bed-chamber to Charles II. at the Restoration. In 1660 manager of the first company of actors since the Restoration, who were known as the 'King's servants,' and builder of the first theatre in Drury Lane, opened in 1663. Master of the Revels and 'King's jester.'

Purchased, 1892. (892.)

THOMAS CHIFFINCH. 1600–1666. *Painted by* John Michael Wright.

Connoisseur. Keeper of the King's jewels, pictures, and closet to Charles I. After the King's death he went abroad to King Charles II., and continued with him till the Restoration. He was then appointed keeper of the King's closet, page of the back stairs, and comptroller of the excise, and was entrusted with the purchase of pictures for the King.

Purchased, 1889. (816.)

WILLIAM CHIFFINCH. 1602?–1688. *Painted by* John Riley.

Younger brother of Thomas Chiffinch, and succeeded him in 1668 as page of the bed-chamber and closet-keeper to Charles II. One of the most prominent figures in the history of Charles II.'s Court, and especially notorious for his 'backstairs' influence with the King.

Purchased, 1897. (1091.)

No. 892. $41\frac{1}{4}$ in. by $32\frac{3}{8}$ in.

No. 804. $48\frac{3}{8}$ in. by $38\frac{5}{8}$ in.

No. 816. $43\frac{1}{2}$ in. by 36 in.

No. 1091. $20\frac{1}{2}$ in. by $16\frac{1}{4}$ in.

ELIZABETH HAMILTON, COMTESSE DE GRAMMONT. 1641–1708.
Painted by **Sir Peter Lely.**

Known at the Court of Charles II. as 'La Belle Hamilton.' She married in 1664, Philibert, Comte de Grammont, with whom in 1669 she resided in France, where she was held in great favour by the Queen. She was painted, when in the fulness of youth and beauty, for the Duchess of York, by Sir Peter Lely, about 1660. That picture, one of Sir Peter's most perfect works, is preserved in the Royal Collection at Hampton Court Palace.

Purchased, 1878. (509.)

ANOTHER PORTRAIT. *A copy after* **Lely** *by* **John Giles Eccardt.**

Purchased, 1857. (20.)

HENRIETTA, DUCHESS OF ORLEANS. 1644–1670. *Painted by* **Pierre Mignard.**

Youngest daughter of Charles I. and Henrietta Maria. Under the care of her governess, the Countess of Morton, she was conveyed in disguise, in 1646, from Oatlands into France. She was married, in 1661, to Philip, Duke of Orleans, the only brother of Louis XIV., and died suddenly at St. Cloud soon after returning from a political mission to her brother, the King of England.

Purchased, 1867. (228.)

No. 509. $55\frac{1}{2}$ in. by 55 in.

No. 20. $29\frac{1}{4}$ in. by $24\frac{1}{2}$ in.

No. 228. 31 in. by $24\frac{1}{2}$ in.

ELEANOR GWYN. 1650–1687. *Painted by* **Sir Peter Lely.**

Generally known as 'Nell Gwyn.' First known in London as an orange girl in the pit of the Royal Theatre. Her beauty and sprightliness having attracted the special favour of King Charles II., she retired from the stage in 1671, and had apartments at Whitehall. It is said that the foundation of Chelsea Hospital was mainly owing to her influence. The Dukes of St. Albans are descended from her.

Purchased, 1858. (36.)

LOUISE RENÉE DE PENENCOUET DE KÉROUAILLE, DUCHESS OF PORTSMOUTH. 1647–1734. *Painted at Paris in* 1682 *by* **Pierre Mignard.**

Born in Brittany. She attended Henrietta, Duchess of Orleans, on a special interview with her brother, King Charles II., at Dover in 1670, and was appointed Maid of Honour to Queen Catherine. She was raised to the peerage as Duchess of Portsmouth, 1673. Her son, by Charles II., was created Duke of Richmond. On the death of the King she withdrew to France, where she had been created Duchess of Aubigny by Louis XIV.

Purchased, 1878. (497.)

BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640–1709. *Copied from* **Sir Peter Lely.**

One of the celebrated beauties of the Court of Charles II., and famous for her gallantries. Wife of Roger Palmer, afterwards Earl of Castlemaine. Was created by the King Duchess of Cleveland, and became mother of the Duke of Southampton, afterwards of Cleveland, and of the Duke of Grafton.

Purchased, 1874. (387.)

ANOTHER PORTRAIT. *Painted by* **Sir Godfrey Kneller.**

In mature age, represented as in mourning for her husband, the Earl of Castlemaine.

A similar picture is at Ditchley, the seat of Viscount Dillon.

Purchased, 1876. (427.)

No. 36. 49½ in. by 39½ in.

No. 497 47½ in. by 37½ in.

No. 387. 49 in. by 39 in.

No. 427. 48⅝ in. by 39⅞ in.

JANE MIDDLETON (or MYDDELTON). 1646–1690. *Painted by* **Sir Peter Lely.**

One of the beauties of Charles II.'s Court, frequently mentioned in 'Grammont's Memoirs.' A relation of John Evelyn, who mentions in his Diary her "famous and indeed incomparable beauty." In her later days she became one of a society established by the Duchess of Mazarin at Chelsea, which was frequented by St. Evremond, and he celebrated her beauty in a poetical epitaph.

Purchased, 1880. (612.)

MARY DAVIS. *Painted by* **Sir Peter Lely.**

A popular dancer and actress at the Duke's Theatre, in Lincoln's Inn Fields, between the years 1664 and 1668. Her daughter, by King Charles II., was mother of James, Earl of Derwentwater, who was beheaded on Tower Hill in 1716.

Purchased, 1867. (253.)

ANNA MARIA BRUDENELL, COUNTESS OF SHREWSBURY. Died 1702. *Painted by* **Sir Peter Lely.**

Married to Francis, fourteenth Earl of Shrewsbury. Notorious for her beauty and gallantries. Her husband having challenged George Villiers, second Duke of Buckingham, to a duel on her account, she is said to have held her lover's horse, attired like a page, and, her husband having fallen in the duel, to have resided with Buckingham at Cliefden. Hence Pope's lines:

". . . . Cliefden's proud alcove
"The bower of wanton Shrewsbury and Love."

Purchased, 1869. (280.)

No. 612. $47\frac{3}{4}$ in. by $39\frac{1}{8}$ in.

No. 253. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 280. $29\frac{1}{4}$ in. by 24 in.

ANTHONY LEIGH. Died 1692. *Painted in* 1689 *by* **Sir Godfrey Kneller.**

Comedian. Joined the Duke of York's Company at Dorset Garden Theatre in 1672. He was a favourite actor with Charles II. His most famous character was 'The Spanish Fryar' of Dryden, in which character he is here depicted.

Presented by Mrs. Charles James Wylie, 1901. (1280.)

This portrait has been engraved in mezzotint by J. Smith.

THOMAS BETTERTON. 1635?–1710. *Painted by* **Sir Godfrey Kneller.**

Until the time of Garrick, the most versatile and perfect actor on the English stage. He first appeared at the Cockpit Theatre in Drury Lane, and in 1661 joined the Duke's company, formed by Sir William Davenant in Lincoln's Inn Fields. During his long career, Betterton's acting was witnessed by the surviving contemporaries of Shakespeare, including Shakespeare's own brother.

Purchased, 1886. (752.)

WILLIAM WYCHERLEY. 1640–1715. *Painted by* **Sir Peter Lely.**

Dramatist. Author of several comedies, of which the best known are 'Love in a Wood,' 'The Country Wife,' and 'The Plain Dealer.' A man of fashion in his day, and noted for his handsome face and figure.

Purchased, 1891. (880.)

No. 1280. $91\frac{1}{4}$ in. by 56 in.

No. 880. $26\frac{1}{4}$ in. by $22\frac{5}{8}$ in.

No. 752. $29\frac{1}{2}$ in. by $24\frac{3}{8}$ in.

SIR EDMUND BERRY GODFREY. 1621–1678. *Drawn in coloured crayons by* **Edward Lutterel.**

Justice of the Peace for Westminster. Titus Oates made his first depositions about the Popish Plot before Godfrey, who was shortly afterwards found murdered on Primrose Hill, the event causing a great sensation.

Purchased, 1897. (1101.)

TITUS OATES. 1649–1705. *Drawn and engraved from the life by* **Robert White.**

The informer. Successively a clergyman of the Church of England and a Roman Catholic. In 1677 he came forward as the discoverer of the supposed Popish Plot, and upon his evidence, confirmed by that of Bedloe, many eminent persons suffered death.

Purchased, 1881. (634.)

THOMAS BLOOD. 1618?–1680. *Painted by* **Gerard Soest.**

Commonly called Colonel Blood. Noted for his daring attempt to steal the Regalia from the Tower of London, May, 1671, and his murderous seizure of the aged Duke of Ormonde in St. James's Street. For these and other outrages he obtained a free pardon.

Purchased, 1876. (418.)

LODOWICKE MUGGLETON. 1609–1698. *Painted in* 1674, *artist unknown.*

Fanatic. Son of a farrier. Founder of a sect called the Muggletonians which arose in 1651. He was a journeyman tailor, and associated with him in his numerous writings one John Reeve. They were opposed by the Quakers, especially by George Fox and William Penn. Muggleton was tried at the Old Bailey, 1676, and convicted of blasphemy. A complete collection of the works of Reeve and Muggleton was published in 1832.

Transferred from the British Museum, 1879. (557.)

No. 1101. 18½ in. by 12¾ in.

No. 634. 10⅛ in. by 6½ in.

No. 557. 28⅛ in. by 24 in.

No. 418. 23 in by 18 in.

SIR LEOLINE JENKINS, LL.D. 1623–1685. *Painted at Nimeguen, in* 1670, *by* **Herbert Tuer.**

Statesman. Judge of the High Court of Admiralty, and, in 1669, of the Prerogative Court. In 1673 he became Ambassador for the treaty proposed at Cologne, and in 1678 he was named Plenipotentiary at Nimeguen. Secretary of State, 1680. In 1683 he took an important part in the discovery of the Rye House Plot.

Presented by the Rev. J. M. Traherne, 1860. (92.)

ALGERNON SIDNEY (or SYDNEY). 1622–1683. *Painted in* 1663 *by* **Justus van Egmont.**

A zealous republican. Second son of Robert, Earl of Leicester. He signalised himself in Ireland as a military commander, and became colonel of a regiment of horse in the army of the Parliament and Governor of Dublin. He was appointed one of the King's judges, but avoided taking an immediate share in his condemnation. In 1683, being implicated in the Rye House Plot, he was arraigned before Chief Justice Jeffreys, and, under defective evidence, found guilty. Beheaded on Tower Hill. His 'Discourses upon Government' were printed in 1698, folio, and in 1763, 4to.

Transferred from the British Museum, 1879. (568.)

WILLIAM, LORD RUSSELL. 1639–1683. *Painted by* **John Riley.**

The patriot. Eldest surviving son of the Earl of Bedford, created Duke in 1694. He distinguished himself in the House of Commons by his zeal for the exclusion of the Duke of York. At length, having been accused of complicity in the Rye House Plot, an indictment was preferred against him, and he was condemned, and beheaded in Lincoln's Inn Fields. After the Revolution an Act was passed annulling his attainder.

Purchased, 1865. (202.)

No. 92. $47\frac{3}{4}$ in. by $36\frac{1}{4}$ in.

No. 202. $28\frac{3}{4}$ in. by $23\frac{3}{4}$ in.

No. 568. $17\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

SIR WILLIAM TEMPLE, BART. 1628–1699. *Painted by* **Sir Peter Lely.**

An eminent writer and diplomatist. His great talents for negotiation were shown in several important transactions, and, above all, in the celebrated triple alliance between England, Sweden, and Holland, which was concluded in 1668. Twice in his life he refused the great office of Secretary of State. His letters were edited by Swift, of whom he had been the first patron.

Purchased, 1862. (152.)

SIR JOSEPH WILLIAMSON, P.R.S. 1630?–1701. *Painted in the style of* **Sir Peter Lely.**

Secretary of State, 1674–78, and President of the Royal Society, 1677–80.

Purchased, 1897. (1100.)

CHARLES SACKVILLE, SIXTH EARL OF DORSET AND EARL OF MIDDLESEX, K.G. 1638–1706. *Painted in* 1694 *by* **Sir Godfrey Kneller.**

A distinguished patron of men of letters and merit. Served under the Duke of York against the Dutch, and was created Earl of Middlesex in his father's lifetime. He, however, espoused the cause of William, Prince of Orange. He was the author of some short lyrical poems and songs of great merit.

Purchased, 1867. (250.)

No. 152. $28\frac{1}{4}$ in. by $23\frac{1}{2}$ in.

No. 1100. 29 in. by 24 in.

No. 250. $49\frac{5}{8}$ in. by $40\frac{1}{2}$ in.

RICHARD BOYLE, FIRST EARL OF BURLINGTON AND SECOND EARL OF CORK. 1612–1697. *Painted in the school of* **Sir Anthony Van Dyck.**

Son of the first Earl of Cork. Friend of the Earl of Strafford, and a strenuous supporter of the Royalist cause. After the Restoration he was raised to the Earldom of Burlington in England. Built Burlington House in Piccadilly.

Purchased, 1892. (893.)

RICHARD BUSBY, D.D. 1606–1695. *Painter unknown.*

Appointed, in 1640, to the head mastership of Westminster School, which he maintained in high repute, with severe discipline, during a term of fifty-five years. He used to say, in defence of his discipline, that the rod was his sieve, and that whosoever could not pass through it was no boy for him.

Purchased, 1876. (419.)

PHILIP THOMAS HOWARD. 1629–1694. *A miniature, painted in oil on copper. Artist unknown.*

Cardinal. Son of the third Earl of Arundel. Resided in Italy until his appointment as Lord Almoner to Queen Catherine of Braganza. Created Cardinal of Norfolk, 1675.

Purchased, 1867. (245.)

THOMAS BURNET, LL.D. 1635?–1715. *Painted in* 1675 *by* **Louis Elle,** *who assumed the name of* **Ferdinand.**

Master of the Charterhouse, 1685. Author of 'Telluris Theoria Sacra,' 1681, and 'De Statu Mortuorum.'

Transferred from the British Museum, 1879. (526.)

No. 893. 20 in. by 15 in

No. 419. $29\frac{1}{2}$ in. by $24\frac{3}{8}$ in.

No. 245. $3\frac{3}{4}$ in. by $2\frac{5}{8}$ in.

No. 526. $28\frac{1}{4}$ in. by $22\frac{1}{4}$ in.

KING JAMES II. 1633–1701. *Painted by* **John Riley.**

Second son of Charles I. and Henrietta Maria. Created Duke of York and Albany at his baptism. New York is named after him. Lord High Admiral of England at the Restoration. He commanded the English fleet in person at the battle of Solebay. Succeeded to the throne 1685, and abdicated, 1688, on the landing of the Prince of Orange, and fled to France. Defeated at the battle of the Boyne, 1690. Died at St. Germain, near Paris, where he was buried.

Purchased, 1873. (366.)

ANOTHER PORTRAIT. *Painted in* 1684–5 *by* **Sir Godfrey Kneller.**

The earliest portrait of this monarch painted with regal attributes.

Purchased, 1882. (666.)

ANNE HYDE, DUCHESS OF YORK. 1637–1671. *Painted by* **Sir Peter Lely.**

Daughter of Lord Chancellor Clarendon, and first wife of James, Duke of York, afterwards King James II., to whom she was married in 1660. She became the mother of Queen Mary II. and Queen Anne.

Purchased, 1867. (241.)

MARY OF MODENA, QUEEN CONSORT OF JAMES II. 1658–1718. *Painted by* **William Wissing.**

Mary Beatrice d'Este, only daughter of Alfonso, third Duke of Modena. Married in her fifteenth year, 1673, to James, Duke of York. The King and Queen were crowned April 23rd, 1685. In consequence of the landing of the Prince of Orange, the Queen fled with her son to France in December, 1688, and passed the remainder of her life in exile, dying at St. Germain, near Paris.

Purchased, 1866. (214.)

No. 666. $92\frac{5}{8}$ in. by $56\frac{3}{4}$ in.

No. 366. $47\frac{3}{8}$ in. by $38\frac{1}{8}$ in.

No 241. $28\frac{1}{2}$ in. by 24 in.

No. 214. $47\frac{1}{2}$ in. by $38\frac{1}{8}$ in.

JAMES SCOTT, DUKE OF MONMOUTH, K.G. 1649–1685. *Painted by* **William Wissing.**

An illegitimate son of King Charles II., by Lucy Walters. Created Duke of Monmouth, 1663. His ultimate pretensions to the Crown, and defeat at the battle of Sedgmoor, 1685, are familiar matters of history. Beheaded on Tower Hill.

Purchased, 1862. (151.)

ANOTHER PORTRAIT. *Painted by* **Sir Peter Lely.**

Transferred from the British Museum, 1879. (556.)

GEORGE, FIRST BARON JEFFREYS. 1648–1689. *Painted by* **Sir Godfrey Kneller.**

Lord Chancellor. Successively Recorder of London, Chief Justice of Chester, and King's Serjeant. The trial of Algernon Sidney in 1683 was the commencement of his career as Chief Justice of the King's Bench. The notorious 'Campaign in the West' was immediately followed by his appointment as Lord Chancellor, 1685. His fall followed that of his Royal master in 1688.

Purchased, 1858. (56.)

ARCHIBALD CAMPBELL, NINTH EARL OF ARGYLL. 1625?–1685. *Drawn and engraved from the life by* **David Loggan.**

Adherent of the Royalist cause in Scotland, and fought at Dunbar and Worcester. A strong supporter of the Protestant interest. He joined the Duke of Monmouth in a plan for the invasion of Great Britain, and landed in Scotland in May, 1685, but was taken prisoner and executed.

Purchased, 1881. (630.)

PETER MEWS, D.D. 1619–1706. *Drawn and engraved from the life by* **David Loggan.**

Known as 'the fighting bishop.' Served in the Royal army during the Civil War, and accompanied Charles II. to Flanders. Bishop of Bath and Wells, 1673, and of Winchester, 1684. He was wounded at the battle of Sedgmoor. The motto on the print is allusive to this—"*Qui pugnavit et oravit pro pace regni et ecclesiæ.*"

Purchased, 1881. (637.)

No. 556. 48½ in. by 40 in.

No. 56. 49 in. by 39 in.

No. 151. 29 in. by 24 in.

No. 637. 16½ in. by 12½ in.

No. 630. 12½ in. by 8½ in.

THE SEVEN BISHOPS. 1688. *Painter unknown.*

The Seven Bishops who were committed to the Tower, June 8th, 1688, for refusing to distribute the King's Declaration of Indulgence for liberty of conscience, in their respective dioceses. After a trial in the Court of King's Bench, they received a verdict of acquittal, and were set at liberty, amidst great public rejoicings, on the 30th June following.

In the centre, on a larger scale than the rest, is placed WILLIAM SANCROFT, Archbishop of Canterbury.

Around him, within black ring medallions, are—

WILLIAM LLOYD, Bishop of St. Asaph.

FRANCIS TURNER, Bishop of Ely.

THOMAS KEN, Bishop of Bath and Wells.

JONATHAN TRELAWNEY, Bishop of Bristol.

THOMAS WHITE, Bishop of Peterborough.

JOHN LAKE, Bishop of Chichester.

Purchased, 1859. (79.)

THE SEVEN BISHOPS. *Silver Medallion by* **G. Bower.**

The portraits are arranged similarly to the group in the picture.

Presented by John Ashton Bostock, Esq., 1862.

FRANCIS TURNER, D.D. Died 1700. *Painted probably by* **Mary Beale.**

Bishop of Ely. One of the Seven Bishops committed to the Tower in 1688. On the accession of William and Mary he declined to take the oath of allegiance, and was consequently deprived of his bishopric. He published 'A Vindication of the late Archbishop Sancroft and his Brethren.'

Transferred from the British Museum, 1879. (573.)

WILLIAM SANCROFT, D.D. 1617–1693. *Drawn in crayons by* **E. Lutterel.**

Archbishop of Canterbury, 1677. One of the Seven Bishops committed to the Tower in 1688. On the accession of William III. he declined to take the oath of allegiance, and was in consequence deprived of his see in 1691. He died in obscurity.

Purchased, 1870. (301.)

For another portrait see next page.

No. 79. 38 in. by 33¼ in.

No. 301. 11 in. by 9 in.

THE SEVEN BISHOPS.
(Silver Medallion by G. Bower.)

No. 573. 29¼ in. by 24 in.

WILLIAM SANCROFT, D.D. (*continued.*)

ANOTHER PORTRAIT. *Drawn and engraved from the life in* 1680 *by* **David Loggan.**

Purchased, 1881. (636.)

SETH WARD, D.D., F.R.S. 1617–1689. *Drawn and engraved from the life in* 1678 *by* **David Loggan.**

Bishop of Salisbury. A learned divine and mathematician ; and Savilian Professor of Astronomy at Oxford. Ward was one of the original members of the Royal Society, and for several years its president. Chancellor of the Order of the Garter, 1671.

Purchased, 1881. (644.)

REV. RICHARD ALLESTREE, D.D. 1619–1681. *Drawn and engraved from the life by* **David Loggan.**

Royalist soldier and divine. During the Civil War he took an active part in the service of the King. Canon of Christ Church and Regius Professor of Divinity, and in 1665 Provost of Eton.

Purchased, 1881. (629.)

SIR GEORGE TREBY. 1644–1700. *Drawn and engraved from the life in* 1700 *by* **Robert White.**

One of the counsel for the Seven Bishops in 1688. Chief Justice of the Common Pleas, 1692.

Purchased, 1881. (638.)

JOHN PEARSON, D.D., F.R.S. 1613–1686. *Drawn and engraved from the life, at the age of seventy, by* **David Loggan.**

Bishop of Chester. A very learned prelate, and author of the celebrated 'Exposition of the Creed.' He wrote also, in Latin, a 'Vindication of St. Ignatius's Epistles.'

Purchased, 1881. (635.)

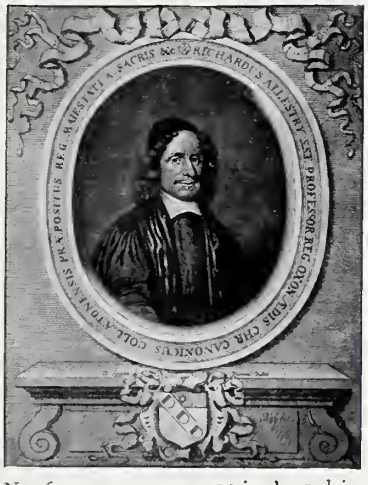
WILLIAM LLOYD, D.D. 1627–1717. *Drawn and engraved from the life by* **David Loggan.**

One of the Seven Bishops who were sent to the Tower in 1688. Successively Bishop of St. Asaph, Lichfield, and Worcester. Lloyd was a man of great learning, and aided Dr. Burnet with materials for his 'History of the Reformation.'

Purchased, 1881. (633.)

No. 636. $14\frac{1}{2}$ in. by 10 in.

No. 644. $14\frac{1}{2}$ in. by $10\frac{1}{2}$ in.



No. 629. 13 in. by $10\frac{1}{4}$ in.

No. 638. $15\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

No. 635. $11\frac{5}{8}$ in. by $8\frac{1}{4}$ in.

No. 633. $11\frac{7}{8}$ in. by $8\frac{1}{4}$ in.

JOHN WALLIS, D.D., F.R.S. 1616–1703. *After* **Sir Godfrey Kneller.**

Theologian, scholar, and mathematician. On the outbreak of the Civil War he sided with the Parliament, and deciphered the King's letters after the battle of Naseby, to the great detriment of the Royal cause. Appointed in 1644 one of the secretaries of the Assembly of Divines at Westminster, and in 1649 Savilian Professor of Geometry at Oxford, where he established himself. Having employed his powers of deciphering in favour of the Restoration, Wallis was confirmed by Charles II. in his professorship, and made Keeper of the Archives at Oxford.

Transferred from the British Museum, 1879. (578.)

ANOTHER PORTRAIT. *Drawn and engraved from the life in* 1678 *by* **David Loggan.**

Purchased, 1881. (639.)

HON. ROBERT BOYLE, F.R.S. 1627–1691. *Painted by* **Frederic Kerseboom.**

Natural philosopher and chemist. Youngest son of the great Earl of Cork. Boyle was a universal observer of nature, and was the first to prove the elasticity of the air. In 1654 he settled at Oxford, and, in conjunction with Wilkins, Wallis, and Ward, led the way to establish the Royal Society. Established by his will annual lectures "in proof of the Christian Religion."

Purchased, 1885. (734.)

REV. JOHN RAY, F.R.S. 1627–1705. *Painted, perhaps, by* **Mrs. Beale.**

Described by Haller as the greatest botanist in the memory of man, and his writings on animals were pronounced by Cuvier to be the foundation of all modern zoology. Greek and Mathematical Lecturer at Trinity College, Cambridge, 1651. His first botanical attempt was a Catalogue of Cambridge Plants, published in 1660. In 1667 he was admitted a Fellow of the Royal Society. Besides his numerous writings on Natural History, he published a collection of Proverbs which has been often reprinted.

Transferred from the British Museum, 1879. (563.)

No. 639. $9\frac{5}{8}$ in. by $7\frac{3}{8}$ in.

No. 578. $29\frac{1}{2}$ in. by $24\frac{3}{4}$ in.

No. 563. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 734 $29\frac{5}{8}$ in. by 24 in.

SIR ISAAC NEWTON, P.R.S. 1642–1727. *Painted by* **John Vanderbank.**

The famous philosopher. He made the discovery of the nature of light and of colour, 1664, and conceived the idea of the system of gravitation. In 1667 he was Mathematical Professor at Cambridge University, and in 1671 he was chosen a Fellow of the Royal Society. Appointed Master of the Mint in 1699, and effected many improvements in the coinage. President of the Royal Society, 1703. His 'Principia' first appeared in 1687, and his 'Observations on the Prophecies' in 1733, after his death.

Transferred from the British Museum, 1879. (558.)

ANOTHER PORTRAIT. *Marble bust, sculptured by* **Edward Hodges Baily, R.A.,** *from a bust by* **L. F. Roubillac.**

Deposited by the Trustees and Director of the National Gallery, 1895. (995.)

SIR CHRISTOPHER WREN, F.R.S. 1632–1723. *Painted by* **Sir Godfrey Kneller.**

The celebrated architect and mathematician. Son of Dr. Christopher Wren, Dean of Windsor and Chaplain to King Charles I. In 1657 he was selected to the Professorship of Astronomy in Gresham College, which he retained until his appointment to the Savilian Chair at Oxford, in 1661. Wren was one of the original founders of the Royal Society. His most famous work, the rebuilding of St. Paul's Cathedral, was commenced in 1675, and the last and highest stone was laid in 1710, when Sir Christopher had attained his seventy-ninth year. The inscription in St. Paul's, "Si monumentum requiris circumspice," marks his place of burial.

Purchased, 1860. (113.)

No. 558. $48\frac{3}{4}$ in. by $57\frac{3}{4}$ in.

No. 995.

No. 113. 49 in. by $39\frac{1}{2}$ in.

JOHN DRYDEN. 1631–1700. *Painted by* **James Maubert.**

Poet, political writer, and dramatist. His earliest work of importance, 'Heroic Stanzas on the late Lord Protector,' was followed, in 1660, by 'Astræa Redux,' commemorating the Restoration of King Charles II. In 1667 he wrote 'Annus Mirabilis,' and in the following year succeeded Sir William Davenant as Poet Laureate. The contributions of the new Laureate to the stage were very numerous, and marked by all the license of the period. His most celebrated poems bearing political allusions were 'Absalom and Achitophel,' which appeared in 1681, and 'The Hind and the Panther,' in 1687. 'Alexander's Feast,' his admirable ode on the power of Music, was written ten years afterwards.

Purchased, 1898. (1133.)

ANOTHER PORTRAIT. *Painted by* **Sir Godfrey Kneller.**

Purchased, 1890. (831.)

ANOTHER PORTRAIT. *Copied from the well-known engraving by* **G. Edelinck.**

Purchased, 1858. (57.)

THOMAS SHADWELL. 1642?–1692. *Painter uncertain.*

Poet Laureate and dramatist. Shadwell posed as a rival to Dryden, and when Dryden was removed from the post of Poet Laureate in 1689, Shadwell succeeded him.

Purchased, 1900. (1279.)

No. 1133. $24\frac{1}{4}$ in. by $19\frac{1}{4}$ in.

No. 831. $29\frac{3}{8}$ in. by $24\frac{1}{2}$ in.

No. 1279. 11 in. by 9 in.

No. 57. $11\frac{1}{4}$ in. by $9\frac{1}{4}$ in.

KING WILLIAM III. (1650–1702), with a view of the battle of the Boyne in the background. *Painted probably by* **Jan Wyck.**

Grandson of Charles I., King of England, and son of William II., Prince of Orange. Stadtholder of Holland, K.G., 1653. Married Mary, daughter of King James II., 1677. Landed at Torbay, November, 1688, and in the February following, conjointly with his wife, accepted the sovereignty of these realms.

Presented by Henry Yates Thompson, Esq, 1896. (1026.)

For other Portraits see p. 187.

No. 1026.

$85\frac{1}{2}$ in. by $68\frac{3}{4}$ in.

KING WILLIAM III. (*continued.*)

ANOTHER PORTRAIT. *Painted, at the age of* 7, *by* **Cornelius Jansen van Ceulen, the younger.**

Purchased, 1868. (272.)

ANOTHER PORTRAIT. *Painted by* **Jan Wyck.**

Transferred from the British Museum, 1879. (580.)

QUEEN MARY II. 1662–1694. *Painted by* **William Wissing.**

Daughter of King James II. and Anne Hyde, eldest daughter of Lord Chancellor Clarendon. Married to her cousin the Prince of Orange, 1677. Ascended to the throne of England in joint right with her husband, February 13th, 1689.

Purchased, 1865. (197.)

ANOTHER PORTRAIT, AS **PRINCESS OF ORANGE.** *Painted by* **Gaspar Netscher.**

Purchased, 1880. (606.)

No. 580. 29 in. by 24½ in.

No. 272. 29½ in. by 22 in.

No. 197. 48½ in. by 39⅛ in.

No. 606. 15¾ in. by 13 in.

WILLIAM RUSSELL, FIRST DUKE OF BEDFORD, K.G. 1613–1700.

Painted by Sir Godfrey Kneller.

Fifth Earl of Bedford, and father of William, Lord Russell. Commanded the Parliamentary reserve of cavalry at the battle of Edgehill, 1642, but supported the King in the conflict at Newbury, 1643, after which he reverted to the opposite side. He favoured the restoration of monarchy, and in 1694 was created Duke of Bedford. He completed the work of draining the fens, known as the 'Bedford Level.'

Purchased, 1870. (298.)

No. 298. 96 in. by 60 in.

GEORGE LEGGE, FIRST BARON DARTMOUTH. 1648–1691. *Painted by* **Michael Dahl.**

Admiral. Son of the distinguished Royalist, Colonel William Legge. He saw much active service in the Dutch wars. As Admiral of the whole English fleet he was sent to evacuate and demolish Tangier, and brought the garrison to England in 1683.

Presented by William, fifth Earl of Dartmouth, 1882. (664.)

THOMAS BUTLER, EARL OF OSSORY, K.G. 1634–1680. *Painted by* **Sir Peter Lely.**

Son of the first, and father of the second Duke of Ormonde. At the Restoration he was appointed to the command of the troops in Ireland. In 1666 he served in the fleet under the Duke of Albemarle, and took part in the great battle with the Dutch. Admiral, 1673. Commanded the English army at Mons, 1677, and contributed to the defeat of Marshal Luxembourg.

Purchased, 1873. (371.)

LAURENCE HYDE, EARL OF ROCHESTER, K.G. 1642–1711. *Painted by* **Sir Godfrey Kneller.**

Second son of Lord Chancellor Clarendon and uncle to Queen Anne. First Lord of the Treasury and head of the Government, 1679, President of the Council in 1685, and Lord High Treasurer of England, 1710. In consequence of adhering to his religion he was deprived of office, but was appointed Lord Lieutenant of Ireland by William III. in 1701.

Purchased, 1889. (819.)

JAMES BUTLER, FIRST DUKE OF ORMONDE, K.G. 1610–1688. *Painted, at the age of* 51, *by* **Sir Peter Lely.**

A distinguished Royalist. Commanded the troops which were employed to suppress the Irish Rebellion of 1641, and for his services was created a marquess. At the Restoration he was rewarded with a dukedom by Charles II., and twice afterwards he held the office of Lord Lieutenant of Ireland.

Purchased, 1873. (370.)

No. 664. 48 in. by 39 in.

No. 371. 48½ in. by 39½ in.

No. 819. 47¼ in. by 38¼ in.

No. 370. 52 in. by 42 in.

SIR CLOUDESLEY SHOVELL. 1650–1707. *Painted by* **Michael Dahl** *in* 1702.

Admiral. Served at the attack on Tripoli, in 1674, at Bantry Bay, in 1689, La Hogue, Vigo, and Malaga. Commander-in-chief at the taking of Barcelona in 1705. In returning from an unsuccessful attack on Toulon he and his fleet were wrecked on the Scilly Islands.

Purchased, 1888. (797.)

GEORGE BYNG, FIRST VISCOUNT TORRINGTON, K.B. 1663–1733. *Painted by* **Jeremiah Davison.**

Admiral. He entered the navy as a King's letter boy in 1678, and was engaged at Beachy Head, La Hogue, Gibraltar, and Malaga. He commanded the fleet at the taking of Alicante in 1706, and at the important victory over the Spanish fleet off Cape Passaro in 1718. He was First Lord of the Admiralty at the time of his death.

Presented by George, seventh Viscount Torrington, 1857. (14.)

SIR GEORGE ROOKE. 1650–1709. *Attributed to* **Michael Dahl.**

Admiral. Served at Solebay, and took part in the sea fights of Bantry Bay, Beachy Head, Barfleur, and was knighted and given a pension for his services at La Hogue in 1692. Captured the French and Spanish ships in Vigo Bay. His most conspicuous success was the capture of Gibraltar in August, 1704, which made him a rival of Marlborough in national enthusiasm.

Purchased, 1898. (1181.)

CAPTAIN WILLIAM DAMPIER, R.N. 1652–1715. *Painted by* **Thomas Murray.**

The celebrated circumnavigator, pirate, and hydrographer. His famous 'Voyage Round the World' was published in 1697. He explored the north-western coasts of Australia, and the coasts of New Guinea. In returning to England in 1701 he was wrecked off the Island of Ascension. He again sailed in 1708, returning in 1711.

Transferred from the British Museum, 1879. (538.)

No. 14. 79 in. by 56 in.

No. 797. $87\frac{1}{2}$ in. by 56 in.

No. 538. 29 in. by 24 in.

No. 1181. $29\frac{1}{4}$ in. by $24\frac{1}{2}$ in.

GILBERT BURNET, D.D., F.R.S. 1643–1715. *Painted in* 1690 *by* **John Riley.**

Bishop of Salisbury and historian. Born at Edinburgh and educated at Aberdeen. His 'Memoirs of the Dukes of Hamilton' was followed by the 'History of the Reformation,' for which the author received the thanks of both Houses of Parliament. On the accession of King James, Burnet retired to the Continent. He acquired the favour and confidence of William, Prince of Orange, and accompanied him to England as his chaplain in 1688. The 'History of his own Life and Times' was published by his son in 1724.

Purchased, 1863. (159.)

JOHN TILLOTSON, D.D. 1630–1694. *Painted by* **Mary Beale.**

Archbishop of Canterbury. Brought up a strict Calvinist. He submitted to the Act of Uniformity, and was chosen Preacher to the Society of Lincoln's Inn. In 1672 he became Dean of Canterbury, and in 1689 Dean of St. Paul's, and Archbishop of Canterbury, 1691. His published sermons have enjoyed a high reputation, and been frequently reprinted.

Purchased, 1860. (94.)

NATHANIEL, THIRD BARON CREWE (or CREW), OF STENE. 1633–1722. *Painted by* **John Riley.**

Bishop of Oxford in 1673, and translated in 1674 to the see of Durham. On succeeding to the barony of Crewe in 1697, he became the first instance in England of the union of a temporal and spiritual peerage. His name is associated with munificent endowments for charitable purposes, notably the restoration of Bamborough Castle as a benefaction for fishermen.

Purchased, 1882. (656.)

THOMAS CARTWRIGHT, D.D. 1634–1689. *Painted by* **Gerard Soest.**

Bishop of Chester, and one of the strongest supporters of King James's policy in Church matters. As High Commissioner for Ecclesiastical Causes he was the King's chief adviser in the quarrel with Magdalen College, Oxford. He followed James II. into exile, and died at Dublin.

Purchased, 1897. (1090.)

No. 159. 29½ in. by 24¾ in.

No. 94. 35 in. by 27 in.

No. 656. 29½ in. by 24½ in.

No. 1090. 29¼ in. by 23¾ in.

QUEEN ANNE, WHEN PRINCESS. 1665–1714. With her son **WILLIAM, DUKE OF GLOUCESTER,** who died July 30th, 1700, aged 11 years. *Painted about* 1695 *by* **Michael Dahl.**

Born at St. James's Palace. The last reigning Sovereign of the Stuart dynasty. Second daughter of James, Duke of York, and Anne Hyde, daughter of the Earl of Clarendon. Married to George, Prince of Denmark, 1683. Succeeded to the throne, 1702. Died at Kensington Palace.

Purchased, 1871. (325.)

ANOTHER PORTRAIT, **WHEN QUEEN.** *Painted by* **John Closterman.**

Purchased, 1866. (215.)

GEORGE, PRINCE OF DENMARK, K.G. 1653–1708. *Painted by* **William Wissing.**

Consort of Queen Anne. Son of Frederick III., King of Denmark, and Sophia of Brunswick-Lüneburg, aunt to George I. Married, 1683. Lord High Admiral.

Purchased, 1871. (326.)

SOPHIA DOROTHEA, QUEEN OF PRUSSIA. 1685 1757. *Painted on copper by* **Johann L. Hirschmann.**

Princess Royal of England. Only daughter of King George I. and Sophia Dorothea of Zell. She married, in 1706, Prince Frederick William, afterwards King of Prussia, and became the mother of Frederick the Great.

Purchased, 1877. (489.)

No. 325. 48¼ in. by 39½ in.

No. 215. 49 in. by 40 in.

No. 489 6½ in. by 5¼ in.

No. 326. 48⅜ in. by 30⅜ in.

ROBERT HARLEY, EARL OF OXFORD AND MORTIMER, K.G. 1661–1724. *After* **Sir Godfrey Kneller.**

Statesman. Speaker of the House of Commons in 1701, Secretary of State, 1704, and Chancellor of the Exchequer, 1708. In 1711 he was raised to the House of Lords. He was appointed Lord High Treasurer, and was the last who filled that ancient office, except the Duke of Shrewsbury during only a few hours in 1714. The conclusion of the Peace of Utrecht was the principal event of his administration.

Purchased, 1857. (16.)

HENRY ST. JOHN, VISCOUNT BOLINGBROKE. 1678–1751. *Painted by* **Hyacinthe Rigaud.**

Statesman, diplomatist, writer, and patron of literature. Secretary-at-War during the period of Marlborough's most brilliant victories. As Secretary of State, 1710, he took a prominent part in settling the Peace of Utrecht. On the accession of George I. he was deprived of his office, and for a brief period openly served the Pretender. He was bitterly opposed to Walpole, sided with Pulteney, and was the intimate friend of Pope and Swift. Bolingbroke ranks among the masters of English prose, especially rhetoric.

Purchased, 1879. (593.)

CHARLES MONTAGU, EARL OF HALIFAX, K.G., P.R.S. 1661–1715. *Painted by* **Sir Godfrey Kneller.**

Statesman, patron of letters, poet, and a great master of finance. Chancellor of the Exchequer from 1694 to 1699, and First Lord of the Treasury, 1697. He invented Exchequer Bills, founded the Bank of England, and established the East India Company on a new basis. President of the Royal Society.

Purchased from the collection of the Earl of Hardwicke at Wimpole Park, June, 1888. (800.)

JAMES CRAGGS. 1686–1721. *Painted by* **Sir Godfrey Kneller.**

Son of James Craggs, Postmaster-General in 1714. Succeeded Addison in 1718 as Secretary of State for the southern department. Craggs was an intimate friend of Addison, to whom this portrait formerly belonged. Pope and Gay sang his praises.

Purchased, 1898. (1134.)

No. 16. 49 in. by 39 in.

No. 593. 57 in. by 44 in.

No. 800. 49 in. by 39 in.

No. 1134. 48½ in. by 39½ in.

SIR JOHN HOLT. 1642–1710. *Painted by* **Richard Van Bleeck.**

Recorder of London, 1686, and Chief Justice of the King's Bench, 1689. On the death of King William, he took out a new commission, which established the principle that the judges were removable at the demise of the Crown.

Presented by the Principal and Antients of Barnard's Inn, 1884. (718.)

PETER, FIRST BARON KING, F.R.S. 1669–1734. *Painted in* 1720 *by* **Daniel de Coning.**

Recorder of Glastonbury, 1705, Recorder of London, 1708, Chief Justice of the Common Pleas, 1714, and Lord Chancellor, 1725.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (470.)

THOMAS PARKER, FIRST EARL OF MACCLESFIELD. 1666–1732. *Painted in* 1714 *by* **Sir Godfrey Kneller.**

He took a prominent part in the prosecution of Dr. Sacheverell, and received in consequence the appointment of Chief Justice of the Queen's Bench. In 1718 he was appointed Lord High Chancellor. His vast income had proved insufficient to meet losses connected with speculation in the South Sea Bubble; he was impeached for corruption, and found guilty.

Purchased, 1888. (799.)

SIR JOHN POWELL. 1633–1696. *Painter unknown.*

Judge. He sat in the Court of the King's Bench at the trial of the Seven Bishops in June, 1688, when he declared against the King's dispensing power.

Presented by the Society of Judges and Serjeants-in-Law, 1877. (479.)

SIR JOHN PRATT. 1657–1725. *Painted by* **Thomas Murray.**

On the accession of George I. he was appointed a Judge of the King's Bench, and in 1718 was promoted to the Chief Justiceship. He was the father of the Earl Camden.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (480.)

No. 718. $94\frac{1}{2}$ in. by $58\frac{1}{2}$ in.

No. 470. 77 in. by 50 in.

No. 799. $49\frac{1}{8}$ in. by $39\frac{1}{4}$ in.

No. 479. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 480. 36 in. by $27\frac{1}{2}$ in.

WILLIAM, FIRST EARL COWPER. 1665?–1723. *Painted in* 1722 *by* Sir Godfrey Kneller.

Lord Chancellor. Lord Keeper in 1705, and one of the Commissioners for the Union with Scotland; Lord Chancellor in 1707, and again in 1714. He presided at the trial of Dr. Sacheverell in 1710.

Presented by Francis, Earl Cowper, K.G., 1899. (1228.)

JOHN, BARON SOMERS, P.R.S. 1650–1716. *Painted by* Sir Godfrey Kneller.

Lord Chancellor. One of the counsel for the Seven Bishops in 1688. Appointed Lord Keeper in 1693, and Lord High Chancellor in 1697. Projected the Union between England and Scotland, and occupied the chair of the Royal Society from 1698 to 1703. Lord President of the Council in 1708.

Presented by Earl Somers, 1877. (490.)

SIR FRANCIS WINNINGTON, M.P. Died 1700. *An oval miniature in oil colours on metal; painter unknown.*

An eminent lawyer. The early friend and legal instructor of Lord Somers. He was Solicitor-General to King Charles II., 1675–79, but resigned office in order to support the Exclusion Bill.

Presented by Sir Thomas E. Winnington, Bart., M.P., 1870. (305.)

RICHARD TEMPLE, FIRST VISCOUNT COBHAM. 1669?–1749. *Painted by* Jean Baptiste Vanloo.

Field Marshal. Eldest son of Sir Richard Temple, Bart. He served with distinction under the Duke of Marlborough in Flanders, and in 1719 commanded the expedition to Spain, where he reduced the city of Vigo. Lord Cobham was the friend and patron of Pope who dedicated the first epistle of his Moral Essays to him.

Purchased, 1869. (286.)

JOHN, FIRST BARON CUTTS. 1661–1707. *Painted by* William Wissing.

A brave warrior, known as 'the Salamander,' from being always found in the thickest of the fire. Fought against the Turks in Hungary under the Duke of Lorraine, and also signalised himself at Namur, Steinkerk, the Boyne, and Blenheim. Commander-in-Chief in Ireland in 1705.

Purchased, 1879. (515.)

No. 1228. 29½ in. by 24¼ in.

No 490. 35½ in. by 27½ in.

No. 305. 1⅞ in. by 1⅜ in.

No. 286. 29 in. by 24¼ in.

No. 515. 29½ in. by 24

HUMPHREY WANLEY, F.R.S., F.S.A. 1672–1726. *Painted in* 1717 *by* **Thomas Hill.**

A learned antiquary. Librarian to Robert Harley and Edward his son, Earls of Oxford. Became one of the keepers of the Bodleian Library and completed the indexes to the manuscripts, with a Latin preface. He compiled the Catalogue of the Harleian MSS.

Transferred from the British Museum, 1879. (579.)

HON. ROGER NORTH. 1653–1734. *Painted in* 1680 *by* **Sir Peter Lely.**

Lawyer, historian, and biographer. He became steward of the Courts to Archbishop Sheldon and was appointed King's Counsel in 1682, and Solicitor-General to the Duke of York, 1684. He wrote 'Examen,' 'The Lives of the Norths,' and 'Memoires of Music.'

Purchased, 1887. (766.)

SYLVESTER PETYT. Died 1719. *Painted by* **Richard Van Bleeck.**

Master of Barnard's Inn. He is remembered as the founder of many charitable trusts in the North of England.

Presented by the Principal and Antients of Barnard's Inn, 1884. (719.)

JOHN LAW, OF LAURISTON. 1671–1729. *Painted by* **Alexis Siméon Belle.**

The son of a wealthy goldsmith of Edinburgh. Law went to Paris, and in 1720 was appointed Comptroller-General of the Finances in France. His system of banking, called the Mississippi Scheme, promising at first, was the cause of the wildest speculation, and came to a sudden and ruinous crash. He died in poverty at Venice.

Purchased, 1865. (191.)

RIGHT HON. THOMAS WINNINGTON, M.P. 1696–1746. *Painted in enamel by* **Christian Frederick Zincke.**

Statesman. Lord of the Admiralty in 1730, of the Treasury in 1736, Cofferer of the Privy Council in 1740, and Paymaster-General in 1743. Among his contemporaries he had a high reputation, and was considered one of the main supporters in office of Sir Robert Walpole.

Presented by Sir Thomas E. Winnington, Bart., M.P., 1859. (85.)

No. 579. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 766. $29\frac{3}{8}$ in. by $24\frac{1}{4}$ in.

No. 719. 49 in. by $39\frac{1}{2}$ in.

No. 191. $31\frac{1}{2}$ in. by $24\frac{3}{4}$ in.

No. 85. $1\frac{3}{4}$ in. by $1\frac{1}{2}$ in.

JAMES BUTLER, SECOND DUKE OF ORMONDE, K.G. 1665–1745. *Painted by* **Michael Dahl.**

Grandson of the great Duke of Ormonde. Distinguished himself at the battle of the Boyne, and accompanied King William to Flanders. Commanded the expedition which attempted Cadiz and reduced Vigo in 1702. Lord Lieutenant of Ireland, 1703; and in 1712 Commander-in-Chief of the army in Flanders. In 1715 he withdrew into France, and there openly attached himself to the cause of the exiled Stuarts.

Purchased, 1859. (78.)

WILLIAM, FIRST EARL CADOGAN, K.T. 1675–1726. *Painted by* **Louis Laguerre.**

Highly distinguished at the battles of Blenheim, Ramillies, Oudenarde, and Malplaquet, and at the forcing of the French lines near Tirlemont. Foremost in the confidence and friendship of the Duke of Marlborough. He commanded the army in Scotland at the close of the insurrection of 1715. At the death of his illustrious chief, the Duke of Marlborough, in 1722, he became Commander-in-Chief.

Purchased, 1857. (18.)

JAMES, FIRST EARL STANHOPE. 1673–1721. *Painted by* **Sir Godfrey Kneller.**

General. Minister to Spain and Commander of the British army in Spain during the latter years of the War of the Succession. During the reign of George I. he filled in succession the offices of Secretary of State and First Lord of the Treasury, and had the principal direction of foreign affairs.

Presented by Philip, fifth Earl Stanhope, P.S.A., 1857. (6.)

JOHN CAMPBELL, SECOND DUKE OF ARGYLL AND DUKE OF GREENWICH, K.G., K.T. 1680–1743. *Painted by* **William Aikman.**

Military commander, statesman, and orator. Served under Marlborough at Ramillies, Oudenarde, and Malplaquet. In 1711 he went to Spain as Ambassador and Commander-in-Chief of the forces there. In 1715 he overpowered the Earl of Mar's forces at Dunblane (Sheriffmuir), and drove the Pretender from the kingdom. He held successive high political offices.

Purchased, 1885. (737.)

No. 78. 48 in. by 39½ in.

No. 18. 62 in. by 46 in.

No. 6. 43⅜ in. by 35⅞ in.

No. 737. 49 in. by 39 in.

JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH, K.G. 1650–1722. *Sketched in oil by* **Sir Godfrey Kneller.**

The famous general. Educated at St. Paul's School, and at the age of twelve years became page to James, Duke of York, who gave him an ensign's commission in the Guards. After serving in the military expedition against Tangier, he joined an auxiliary force to assist Louis XIV. in subduing the United Provinces. Here he fought under Turenne, and after the siege of Maestricht received the thanks of the French monarch at the head of the line. His great battles of Blenheim, Ramillies, and Malplaquet were fought in 1704, 1706, and 1709.

Equestrian portrait, surrounded by allegorical figures, commemorating the surrender of Flanders and Brabant, after the battle of Ramillies, 1706.

Purchased, 1892. (902.)

ANOTHER PORTRAIT. *Painted by* **Sir Godfrey Kneller.**

As Knight of the Garter, in the prime of life.

Transferred from the British Museum, 1879. (553.)

ANOTHER PORTRAIT. *Painted by* **John Closterman.**

Purchased, 1878. (501.)

No. 902. $35\frac{1}{2}$ in. by 28 in.

No. 553 $48\frac{5}{8}$ in. by 40 in.

No. 501. $29\frac{1}{2}$ in. by 24 in.

ANNE CHURCHILL, COUNTESS OF SUNDERLAND. 1683-1716.
Painted by **Sir Godfrey Kneller.**

Second daughter of John, Duke of Marlborough, and second wife of Charles, third Earl of Sunderland, the statesman and diplomatist, Lord Lieutenant of Ireland, and First Lord of the Treasury. From Lady Anne are descended the present Duke of Marlborough and the present Earl Spencer.

Presented by Walter, fourth Earl of Chichester, 1888. (803.)

CATHERINE HYDE, DUCHESS OF QUEENSBERRY. 1700 1777.
Painted by **Charles Jervas.**

Noted for her beauty and eccentricity. Friend of Pope, Swift, Prior, and others, and patroness of Gay. Daughter of Henry Hyde, Earl of Clarendon and Rochester. Married, 1720, Charles third Duke of Queensberry.

Purchased, 1867. (238.)

SARAH JENNINGS, DUCHESS OF MARLBOROUGH. 1660–1744.
Painted by **Sir Godfrey Kneller.**

Favourite and friend of Princess Anne, afterwards Queen. In 1678 Sarah Jennings married Colonel Churchill, afterwards the famous general and Duke of Marlborough. Honours and appointments were abundantly bestowed on the favoured pair. The Duchess became Keeper of the Privy Purse, Groom of the Stole, and Mistress of the Robes. Her political schemes, however, led to her downfall, and she was undermined in the Queen's favour by Mrs. Masham, 1710. She survived her husband more than twenty years, and lived in retirement at Blenheim Palace.

Purchased, 1884. (712.)

No. 803. 48½ in. by 39½ in.

No. 238. 48½ in. by 38½ in.

No. 712. 29½ in. by 24¾ in.

RIGHT HON. JOSEPH ADDISON. 1672–1719. *An old copy from* **Sir Godfrey Kneller.**

Poet, statesman, and essayist. In connection with his friends, Steele and Swift, he began his famous writings in 'The Tatler,' 1709, 'Spectator,' 1712, and 'Guardian,' 1713. On the decease of Queen Anne in 1714, Addison served as secretary to the Lords Justices, pending the arrival of George I., by whom he was appointed one of the principal Secretaries of State. He has been recognised universally as the greatest master of English prose.

Purchased, 1869. (283.)

ANOTHER PORTRAIT. *Painted in* 1719 *by* **Michael Dahl.**

This portrait is especially interesting as the latest representation of the literary statesman.

Purchased, 1884. (714.)

SIR RICHARD STEELE. 1672–1729. *Painted in* 1712 *by* **Jonathan Richardson.**

Author. His most important writings, in conjunction with his friend Addison, were in the 'Tatler,' commenced in April, 1709; the 'Spectator,' begun in March, 1711; and the 'Guardian,' first published March, 1713. He was expelled from his seat in the House of Commons for his writings in the 'Englishman' and the 'Crisis.' On the accession of the House of Hanover he was again admitted into the House of Commons.

Purchased, 1863. (160.)

JONATHAN SWIFT, D.D. 1667–1745. *Painted by* **Charles Jervas.**

Divine, satirist, and one of the chief masters of English prose. Born at Dublin. Became secretary to Sir William Temple; but seceded from the Whigs, and in 1713 was made Dean of St. Patrick's. His first political work was 'A Tale of a Tub,' published in 1704. The celebrated 'Drapier's Letters' appeared in 1724, and 'Gulliver's Travels' in 1727. His writings are marked by powerful satire and sardonic humour, but are replete with strong common sense and genuine feeling.

Purchased, 1869. (278.)

No. 714. 40⅝ in. by 31¾ in.

No. 283 35 in. by 26½ in.

No. 278. 48½ in. by 38¼ in.

No. 160. 29½ in. by 24½ in.

ALEXANDER POPE. 1688-1744. With MARTHA BLOUNT (?). *Painted by* **Charles Jervas.**

Celebrated poet. He was only sixteen when he produced those 'Pastorals' which secured him the friendship of the most eminent wits of his time. His 'Essay on Criticism' was published in 1711, and the 'Rape of the Lock' in 1714. He next wrote the 'Epistle from Eloisa to Abelard,' and about this time undertook his translation of Homer's 'Iliad,' to be published in six volumes by Lintot. In 1729 appeared the 'Dunciad,' and in 1734 the 'Essay on Man.'

The lady in the background, reaching a book from a shelf, most probably represents his friend Martha Blount, although conjectured by some to represent his sister, Mrs. Rackett.

Purchased, 1860. (112.)

ANOTHER PORTRAIT. *Drawn in crayons, and attributed to* **William Hoare, R.A.**

Bequeathed by the Rev. Charles Townsend, 1870. (299.)

ANOTHER PORTRAIT. *Drawn from the life by* **William Hoare, R.A.**

This small full-length portrait was drawn in red chalk at Prior Park, without Pope's knowledge. Formerly in the collection of Viscount Palmerston.

Purchased, 1891. (873.)

ANOTHER PORTRAIT. *Painted by* **Sir Godfrey Kneller.**

Presented by Alfred A. de Pass, Esq., 1898. (1179.)

No. 112. 76 in. by $49\frac{1}{2}$ in.

No. 299. $23\frac{3}{8}$ in. by $17\frac{1}{2}$ in.

No. 873. $6\frac{3}{4}$ in. by $4\frac{5}{8}$ in.

No. 1179. $23\frac{3}{8}$ in. by $17\frac{1}{4}$ in.

SIR SAMUEL GARTH, M.D. 1661–1719. *Attributed to* **Sir Godfrey Kneller.**

Physician and poet. Published in 1699 'The Dispensary,' a poem recording the first attempt to establish dispensaries in England. Physician in ordinary to George I.

Purchased, 1896. (1076.)

WILLIAM CONGREVE. 1670–1729. *Painted by* **Sir Godfrey Kneller.**

Dramatic writer and poet. His first dramatic attempt was 'The Old Bachelor,' produced at Drury Lane in 1693. It was followed by the 'Double Dealer,' 'Love for Love,' and other plays.

Purchased, 1859. (67.)

JOHN GAY. 1685–1732. *An unfinished sketch in oils by* **Sir Godfrey Kneller.**

Poet and dramatist. At the suggestion of Swift he composed the 'Beggar's Opera.' His well-known 'Fables' were written in 1726 for the instruction of H.R.H. William, Duke of Cumberland.

Purchased, 1881. (622.)

MATTHEW PRIOR. 1664–1721. *Copied by* **Thomas Hudson** *from an original by* **Jonathan Richardson.**

Poet, statesman, and diplomatist. At Cambridge he formed a college friendship with the Hon. Charles Montagu, afterwards Earl of Halifax, and they conjointly, in 1687, published 'The City Mouse and the Country Mouse,' intended to ridicule Dryden's 'Hind and Panther.' Prior subsequently filled several important offices at Court, and at the death of Queen Anne he was acting as Ambassador at Paris.

Transferred from the British Museum, 1879. (562.)

JAMES THOMSON. 1700–1748. *Painted in* 1746 *by* **John Patoun.**

Poet. The son of a minister of the Church of Scotland. Author of poems upon the 'Seasons' and 'Liberty.' His tragedy of 'Tancred and Sigismunda' was produced in 1745.

Presented by the grand-niece of the poet, Miss Bell, 1857. (11.)

No. 1076. $28\frac{1}{2}$ in. by $23\frac{7}{8}$ in.

No. 67. $28\frac{1}{2}$ in. by 24 in.

No. 622. 13 in. by 10 in.

No. 562. $39\frac{3}{8}$ in. by 33 in.

No. 11. $29\frac{1}{2}$ in. by 24 in.

SIR JAMES THORNHILL, M.P. 1675–1734. *Painted by* **Himself** *at an early age.*

Serjeant-painter. He was employed on important decorative paintings by Queen Anne at Hampton Court, Greenwich, and Windsor, and was selected to decorate the interior of the dome of St. Paul's Cathedral. From 1722 to 1734 he sat as M.P. for Melcombe Regis.

Purchased, 1900. (1261.)

JOHN SMITH. 1652?–1742. *Painted in* 1696 *by* **Sir Godfrey Kneller.**

An eminent mezzotint engraver. Sir Godfrey Kneller took him into his house, and employed him in engraving his works. He also engraved with great success after the old masters.

This picture was presented by the artist to the engraver.

Deposited by the Trustees and Director of the National Gallery, 1883. (699.)

JONATHAN RICHARDSON. 1665–1745. *Painted by* **Himself.**

A distinguished portrait painter, critic, and writer on art. Published in 1715 his 'Essay on the Theory of Painting.' Richardson was the instructor of Thomas Hudson, who became the master of Sir Joshua Reynolds.

Purchased, 1883. (706.)

GEORGE VERTUE, F.S.A. 1684–1756. *Painted in* 1738 *by* **Jonathan Richardson.**

Engraver and antiquary. In 1717 he was appointed engraver to the Society of Antiquaries, and was indefatigable in his researches after authentic portraiture. The famous work of Horace Walpole, 'Anecdotes of Painting in England,' was based entirely on notes that Vertue had collected with a view to publication, and which are now in the British Museum.

Transferred from the British Museum, 1879. (576.)

No. 699. 29⅜ in. by 24¼ in.

No. 1261. 29½ in. by 24¼ in.

No. 706. 29 in. by 24 in.

No. 576. 29½ in. by 24½ in.

KING GEORGE I. 1660–1727. *Painted by* **Sir Godfrey Kneller.**

George Lewis, son of George Augustus, Elector of Brunswick-Lüneburg; great-grandson of James I. Born at Hanover. Succeeded his father as Elector of Hanover in 1698. Succeeded Queen Anne on the throne of England, as George I., in 1714.

Transferred from the British Museum, 1879. (544.)

ANOTHER PORTRAIT. *After* **Sir Godfrey Kneller.**

Purchased, 1877. (488.)

No. 544. $75\frac{1}{4}$ in. by 53 in.

No. 488. $6\frac{1}{2}$ in. by $5\frac{1}{4}$ in.

PRINCE JAMES FRANCIS EDWARD STUART, CHEVALIER DE ST. GEORGE. 1688–1766. With his sister, **PRINCESS LOUISA MARIA THERESA STUART.** 1692–1712. *Painted as children in* 1695 *by* **Nicolas Largillière.**

The only children of James II. and Mary of Modena who survived infancy. Prince James was born at St. James's Palace, but declared by his father's enemies to be supposititious. He was commonly called James III. or the 'Chevalier de St. George,' by his adherents in France and Italy, and 'the Old Pretender' by the public in England. Died at Rome after various abortive attempts to regain the Crown of England.

Princess Louisa died at St. Germain, near Paris, at the age of twenty.

Bequeathed by Horatio, fourth Earl of Orford, 1895. (976.)

For other portraits of Prince James see page 225.

No. 976.

75 in. by 56⅜ in.

PRINCE JAMES FRANCIS EDWARD STUART (*continued*).

ANOTHER PORTRAIT. *Painted by* **Alexis Siméon Belle.**

Purchased, 1872. (348.)

ANOTHER PORTRAIT. *A miniature, painted in oils on copper, by* **Alexis Siméon Belle.**

Purchased, 1868. (273.)

ANOTHER PORTRAIT. *Painted by* **Anton Rafael Mengs.**

Purchased, 1876. (433.)

PRINCESS MARIA CLEMENTINA SOBIESKA. 1702–1735. *Painted probably by* **Trevisani.**

Daughter of Prince James Sobieski, and granddaughter of John King of Poland. Married in 1719 to Prince James Francis Edward Stuart, the Chevalier de St. George. Mother of Prince Charles Edward and Cardinal York.

Purchased, 1900, from a fund presented by the Committee of the Exhibition of the Royal House of Stuart, held in 1889 at the New Gallery, Regent Street. (1262.)

No. 348. $31\frac{1}{8}$ in. by $24\frac{1}{8}$ in.

No. 433. $28\frac{1}{2}$ in. by $23\frac{1}{8}$ in.

No. 273. $2\frac{5}{8}$ in. by 2 in.

No. 1262. $23\frac{7}{8}$ in. by $19\frac{1}{4}$ in.

JAMES, FIRST DUKE OF CHANDOS. 1673-1744. *Painted probably by* **Michael Dahl.**

M.P. for Hereford and Paymaster General. Created by George I. Viscount Wilton, Earl and Marquess of Carnarvon, and Duke of Chandos. Known as an ostentatious patron of arts and letters. The pomp and magnificence of his life at Canons are described satirically by Pope in his celebrated poem on Taste. He greatly encouraged music, and Handel was organist to the chapel at Canons, where some of his finest compositions were produced.

Transferred from the British Museum, 1879. (530.)

JOHN, BARON HERVEY. 1696 1743. *Painted in* 1741 *by* **Jean Baptiste Vanloo.**

Vice-Chamberlain to the King, and sworn of the Privy Council in 1730. Lord Privy Seal, 1740. Lord Hervey was a man of considerable wit and ability. His 'Memoirs of the Reign of George II.' was edited by J. Wilson Croker in 1848.

Presented by the Marquess of Bristol, 1863. (167.)

CHARLES, FIRST BARON TALBOT. 1685-1737. *Painted by* **Jonathan Richardson.**

Lord Chancellor. M.P. for Tregony, and in 1717 Solicitor-General to the Prince of Wales. In 1733 the Great Seal was entrusted to him as Lord Chancellor. His untimely death in 1737 was a matter of regret and concern to all parties.

Presented by the Hon. Mrs. John Chetwynd Talbot, 1858. (42.)

CHARLES FITZROY, SECOND DUKE OF GRAFTON, K.G. 1683-1757. *Painted by* **William Hoare, R.A.**

Grandson of King Charles II. and Barbara Villiers, Duchess of Cleveland. Lord High Steward at the coronation of George I. in 1714, and Lord Lieutenant of Ireland, 1720. Lord Chamberlain of the Household, 1724, a dignity he retained to the end of his life during a period of thirty-three years.

Presented by Sir Richard Wallace, Bart., 1884. (723.)

No. 530. 68 in. by 47½ in.

No. 167. 80 in. by 61 in.

No. 42. 54½ in. by 48 in.

No. 723. 59 in. by 48¾ in.

WILLIAM WARBURTON, D.D. 1698–1779. *Painted by* **Charles Philips.**

Bishop of Gloucester, and well known as the friend and commentator of Pope. For some years he practised as an attorney, but afterwards took orders, and became distinguished as one of the ablest controversial writers of his time. Author of 'The Divine Legation of Moses,' 1738.

Purchased, 1857. (23.)

RICHARD BENTLEY, D.D. 1662–1742. *Painted in* 1710 *by* **Sir James Thornhill.**

The eminent scholar and critic. Keeper of the Royal Library at St. James's Palace in 1694 and Chaplain to the King. Famous for his controversy respecting the genuineness of the 'Epistles of Phalaris,' edited by the Earl of Orrery. Master of Trinity College, Cambridge, 1700.

Purchased, 1890. (851.)

GEORGE BERKELEY, D.D. 1685–1753. *Painted in* 1728 *by* **John Smibert.**

Bishop of Cloyne. A distinguished Irish divine, metaphysician and philosopher. In 1709 he published an essay on a 'New Theory of Vision,' in 1710 a 'Treatise concerning the Principles of Human Knowledge,' and in 1713 the 'Dialogues between Hylas and Philonous.' Visited America, 1728–1731. Among his later publications was 'Alciphron, or the Minute Philosopher,' 1732.

Presented by the Rev. William Josiah Irons, 1882. (653.)

REV. CONYERS MIDDLETON, D.D. 1683–1750. *Painted in* 1746 *by* **John Giles Eccardt.**

A learned divine, historian, and controversialist. Published in 1729 his famous 'Letter from Rome, showing an exact conformity between Popery and Paganism.' First Woodwardian Professor of Geology at Cambridge, 1731, and Librarian of the University of Cambridge, 1734. His 'Life of Cicero' was published in 1741.

Purchased, 1881. (626.)

No. 23. 49 in. by 38 in.

No. 851. $48\frac{1}{2}$ in. by $39\frac{1}{4}$ in.

No. 653. $39\frac{1}{2}$ in. by $29\frac{1}{2}$ in.

No. 626. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

CHARLES BOYLE, FOURTH EARL OF ORRERY, K.T. 1674–1731. *Painted by* **Charles Jervas.**

The opponent of Dr. Bentley in the controversy over the 'Epistles of Phalaris.' Joined the army and fought at Malplaquet. Lord of the Bedchamber to George I. The astronomical instrument, the 'orrery,' was so called by its inventor after him.

Purchased, 1892. (894.)

NATHANIEL HOOKE. Died 1763. *Painted by* **Bartholomew Dandridge.**

Author of the 'Roman History,' first published in 1733. Hooke also wrote a work on the Roman Senate, and translated from the French the 'Life of Fénelon.'

Presented by George, fourth Baron Boston, 1859. (68.)

ISAAC WATTS, D.D. 1674–1748. *Painted by* **Sir Godfrey Kneller.**

Celebrated Nonconformist divine and hymn-writer. Author of various sermons, and works on 'The Improvement of the Mind,' 'Logic,' and 'Divine Songs for Children.' During the last thirty-six years of his life he resided in the house of Sir Thomas Abney at Theobalds.

Purchased, 1868. (264.)

ANOTHER PORTRAIT. *Drawn and engraved from the life in mezzotinto in 1727 by* **George White.**

Purchased, 1881. (640.)

THOMAS CHUBB. 1679–1747. *Painted in 1747 by* **George Beare.**

Born at Salisbury and apprenticed to a glover. Author of a number of theological and controversial tracts, advocating Deism, the Freedom of the Will, etc., which were the subject of much note among his literary contemporaries, Pope, Warburton, and others.

Purchased, 1898. (1122.)

JOHN WARD, LL.D., F.R.S., F.S.A. 1679–1758. *Painter unknown.*

Antiquary and author. In 1710 he became a schoolmaster, and, gaining distinction as a classical antiquarian writer, was appointed Professor of Rhetoric in Gresham College in 1720. His principal work, 'The Lives of the Gresham Professors, was published in 1740.

Transferred from the British Museum, 1879. (590.)

No. 894. $48\frac{3}{4}$ in. by 40 in.

No. 68. $48\frac{1}{4}$ in. by $38\frac{1}{4}$ in.

No. 640. $14\frac{1}{2}$ in. by $10\frac{1}{2}$ in

No. 264 $29\frac{1}{4}$ in. by $24\frac{1}{2}$ in.

No. 1122. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 590. 23 in. by $18\frac{1}{1}$ in.

BENJAMIN HOADLY, D.D. 1676–1761. *Painted by* **Mrs. Hoadly,** *and, as is believed, touched upon by* **Hogarth.**

Bishop in succession of Bangor, Hereford, Salisbury, and Winchester. In the reign of George I. he was raised to the bishopric of Bangor, and at this time arose the celebrated Bangorian Controversy, as it was called from Bishop Hoadly. His first wife was Miss Sarah Curtis, a professional artist, and pupil of Mrs. Beale, a celebrated portrait painter.

Purchased, 1858. (31.)

WILLIAM WAKE, D.D. 1657–1737. *Supposed to be painted by* **Thomas Gibson.**

Rector of St. James's, Westminster, 1694; Dean of Exeter, 1701; Bishop of Lincoln, 1705; and succeeded Tenison as Archbishop of Canterbury, 1716. Author of 'The Church of England and its Convocations,' and several other theological works. Celebrated especially for his controversy with Bossuet, and his project of union between the English and Gallican Churches.

Purchased, 1857. (22.)

REV. HENRY STEBBING, D.D. 1687–1763. *Painted in* 1757 *by* **Joseph Highmore.**

A learned divine and Archdeacon of Wilts. Having greatly distinguished himself in the Bangorian controversy, as the opponent of Hoadly, he was appointed Chancellor of Salisbury. He also attacked Warburton's 'Divine Legation of Moses.' His other works were 'Sermons on Practical Christianity,' and 'Polemical Tracts on the subject of Heresy,' 1727.

Transferred from the British Museum, 1879. (572.)

REV. SAMUEL CLARKE, D.D. 1675–1729. *Painted by* **John Vanderbank.**

Divine, classical scholar, mathematician, and philosopher. One of the first of English metaphysicians. Author of 'Exposition of the Catechism,' 'Scripture Doctrine of the Trinity,' and 'Paraphrase on the Four Gospels.' Translator into Latin of Newton's 'Optics.'

Purchased, 1868. (266.)

No 31. $48\frac{1}{4}$ in. $38\frac{1}{4}$ in.

No. 22. 49 in. by $39\frac{1}{2}$ in.

No. 572. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 266. 66 in. by $47\frac{1}{2}$ in.

RICHARD MEAD, M.D. 1673–1754. *Painted in* 1740 *by* **Allan Ramsay.**

Physician and author of a celebrated work upon poisons. After studying at Utrecht and Leyden, he took his degree at Padua in 1695, and succeeded Dr. Radcliffe as the most renowned physician of the day. He wrote a work on the Plague which was published in 1720 and held in high estimation. Physician to Queen Anne, King George I., King George II. and Queen Caroline.

Purchased, 1857. (15.)

SIR HANS SLOANE, BART., P.R.S. 1660–1753. *Painted in* 1736 *by* **Stephen Slaughter.**

A physician and collector of natural history. Born at Killileagh in Ireland. Secretary to the Royal Society in 1693. Physician-General to the Army in 1719, President of the College of Physicians, and succeeded Sir Isaac Newton in the chair of the Royal Society, 1727. His chief work was the 'History of Jamaica.' His collection of curiosities was purchased by Parliament for the nation for the sum of £20,000, and became the foundation of the British Museum.

Transferred from the British Museum, 1879. (569.)

JAMES BRADLEY, D.D., F.R.S. 1693–1762. *A reduced copy from a painting by* **Thomas Hudson.**

Appointed Savilian Professor of Astronomy at Oxford in 1721, and Astronomer-Royal in 1742. He made some of the most important discoveries in the history of astronomy, including the aberration of light and the nutation of the earth's axis. Sir Isaac Newton said that Bradley "was the best astronomer in Europe."

Purchased, 1896. (1073.)

JAMES GIBBS, F.R.S. 1682–1754. *Painted by* **John Michael Williams.**

Architect. Built St. Mary-le-Strand, 1714–23, St. Martin's-in-the-Fields, London, 1722–26, the Radcliffe Library, Oxford, 1737–47, the steeple of St. Clement's Danes, and the quadrangle of St. Bartholomew's Hospital.

Purchased, 1878. (504.)

No. 15. $48\frac{3}{4}$ in. by $39\frac{1}{2}$ in.

No. 569. $48\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 1073. $9\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

No. 504. $35\frac{1}{2}$ in. by 27 in.

MEETING OF A COMMITTEE OF THE HOUSE OF COMMONS, at the Fleet Prison, 1729. *Painted in* 1729 *by* **William Hogarth.**

This Committee was appointed by the House of Commons on a motion of General James Oglethorpe, M.P., on February 25, 1728–9, to inquire into the conduct of Thomas Bambridge, warder of the Fleet Prison. In spite of the report of the Committee and three subsequent trials for murder and other crimes, Bambridge seems to have escaped without any great punishment.

The members of the Committee were as follows: Chairman, General James Edw. OGLETHORPE, Lord MORPETH, Lord INCHIQUIN, Lord PERCIVAL, Sir Gregory PAGE, Sir Archibald GRANT of Monymusk (for whom the picture was painted), Sir James THORNHILL (the painter), Sir Andrew FOUNTAINE, General WADE, Capt. VERNON, R.N., Francis CHILD, and Wm. HUCKS, Esqrs. BAMBRIDGE stands on the extreme left.

Presented by George, ninth Earl of Carlisle, 1892. (926.)

THE COURT OF CHANCERY, as held openly in Westminster Hall during the reign of George I. *Painted by* **Benjamin Ferrers.**

This picture contains portraits of Lord Chancellor MACCLESFIELD presiding, Sir PHILIP YORKE (Solicitor-General), afterwards Lord Chancellor HARDWICKE, and Sir THOMAS PENGELLY (King's Prime Serjeant), afterwards Chief Baron of the Exchequer.

From a very remote period the three great courts of law were held, partitioned off by square enclosures, within the walls of Westminster Hall. Two of them, the Chancery and the King's Bench, were placed at the upper end of the hall, against the south wall below the great window.

Purchased, 1888. (798.)

No 926. $27\frac{1}{8}$ in. by 20 in.

No. 798. $29\frac{1}{4}$ in. by $24\frac{1}{1}$ in.

WILLIAM CROFT, MUS.DOC. 1677?–1727. *Painter uncertain.*

Eminent musician. Became a chorister in the Chapel Royal under Dr. Blow, and was noted for his musical talents at an early age. Subsequently became organist at the Chapel Royal, and in 1708 succeeded Dr. Blow as organist of Westminster Abbey. He composed the greater part of the ceremonial music during the reigns of Anne and George I., and may be said with Purcell and Blow to represent the best traditions of English music at that date.

Purchased, 1899. (1192.)

GEORGE FREDERICK HANDEL. 1685–1759. *Painted by* **Thomas Hudson.**

The great musical composer. Born at Halle, in Saxony. At the command of Queen Anne, in 1714, he composed the 'Te Deum' and 'Jubilate,' to be performed in St. Paul's after the Peace of Utrecht. He composed nineteen English oratorios in all; 'Jephthah,' the last, was produced in 1751.

Purchased, 1857. (8.)

ANOTHER PORTRAIT. *A plaster bust, modelled by* **Louis F. Roubillac.**

Presented by W. H. Withall, Esq., 1891. (878.)

THOMAS BRITTON. 1654–1714. *Painted in* 1703 *by* **J. Woollaston.**

Known as the Musical Small-coal Man. He is considered to have been the first to establish musical concerts. Even Handel and Pepusch performed at them. Britton was seen in the morning with his sack and measure (as shown in the picture) carrying small coal, and in the evening presiding at his entertainments.

Transferred from the British Museum, 1879. (523.)

THOMAS AUGUSTINE ARNE, MUS.DOC. 1710–1778. *A caricature, based upon a drawing by* **F. Bartolozzi, R.A.**

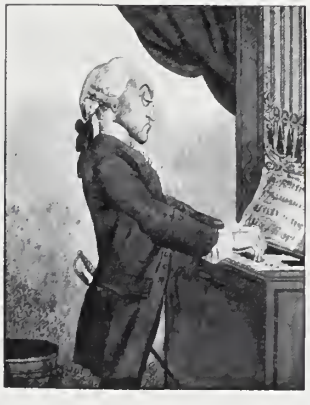
Musical composer. In 1738 Milton's 'Comus' was produced with music by Arne, and in 1740 a masque, 'Alfred,' in which occurs the famous national air 'Rule Britannia.' Many of his airs retain their popularity to the present day.

Presented by Lionel Cust, Esq., F.S.A., 1898. (1130.)

No. 1192. $29\frac{3}{4}$ in. by $24\frac{1}{8}$ in.

No. 8. $48\frac{1}{4}$ in. by 39 in.

No. 878.



No. 1130. 11 in. by $8\frac{3}{4}$ in.

No. 523. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

ANNE OLDFIELD. 1683–1730 *Painted by* **Jonathan Richardson.**

A popular actress, distinguished by the refinement of her style and charm of manner. She was introduced to the manager of Drury Lane Theatre in 1692 by Sir John Vanbrugh, and appeared as Alinda at the Theatre Royal in 1700, but her first decided success was at Bath in 1703, as Leonora in 'Sir Courtly Nice.' 'Lady Betty Modish,' a part expressly adapted for her by Colley Cibber, is said to have displayed her attainments to the greatest advantage. Buried in Westminster Abbey.

Purchased, 1876. (431.)

MARGARET WOFFINGTON. 1720–1760. *Painted about* 1758 *by* **Arthur Pond.**

A celebrated actress, born in Dublin of Irish parents. First appeared in London in 1740 at Covent Garden, as Sylvia in the 'Recruiting Officer.' In 1742 she revisited Dublin in company with Garrick with extraordinary success. She excelled in male characters, and shone in the higher walks of comedy, but in tragedy she was less successful. She is described as the most beautiful and the least vain woman of her day.

She was struck with paralysis, 1757, whilst speaking on the stage, and is represented in this picture lying paralysed in bed.

Presented by Sir Theodore Martin, K.C.B., 1881. (650.)

No. 431. $28\frac{1}{2}$ in. by 24 in.

No. 650. 35 in. by 42 in.

KING GEORGE II. 1683–1760. *Painted by* **Michael Dahl.**

Represented at the period of his accession.

George Augustus, only son of George I. Succeeded to the throne, 1727, as George II. Died at Kensington.

Purchased, 1865. (205.)

ANOTHER PORTRAIT. *Painted by* **John Shackleton.**

In middle life.

Purchased, 1873. (368.)

ANOTHER PORTRAIT. *Painted by* **Thomas Hudson.**

Presented by the First Commissioner of Her Majesty's Office of Works, 1883. (670.)

ANOTHER PORTRAIT. *Painted by* **Thomas Worlidge.**

At the age of seventy.

Purchased, 1868. (256.)

No. 205. 60½ in. by 23½ in.

No. 368. 86 in. by 49¾ in.

No. 670. 93 in. by 56¾ in.

No. 256 49 in. by 39 in.

FREDERICK LEWIS, PRINCE OF WALES, K.G. 1707–1751. *Painted by* **Bartholomew Dandridge.**

Eldest son of George II. and Caroline of Ansbach. Born at Hanover. Married in 1736 Princess Augusta of Saxe-Gotha, by whom he was father of George III.

Purchased, 1898. (1164.)

WILHELMINA CAROLINE OF BRANDENBURG-ANSBACH, QUEEN CONSORT OF GEORGE II. 1683–1737. *Painted by* **Charles Jervas.**

When Princess of Wales.

Daughter of John Frederick, Margrave of Brandenburg-Ansbach. Married at Hanover in 1705 to George, the Electoral Prince of Hanover, and afterwards George II. of England. Caroline was universally admired for her beauty and superior endowments. She became a munificent patroness of learning and genius, thereby supplying the deficiency of the King, whose inclinations fitted him only for war and government.

Transferred from the British Museum, 1879. (529.)

ANOTHER PORTRAIT; WHEN QUEEN. *Painted by* **Enoch Seeman.**

Purchased, 1878. (369.)

No. 1164. 48 in. by 39 in.

No. 529. $37\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 369. 86 in. by $50\frac{1}{2}$ in.

WILLIAM HOGARTH. 1697–1764. *Painted in* 1758 *by* **Himself.**

Represented at his easel, drawing the Comic Muse.

Painter and engraver. He was the first artist who conceived and executed the idea of representing a series of adventures on canvas, in which the fortune of one character was conducted from the cradle to the grave. He was also a successful portrait painter. The 'Harlot's Progress' was painted in 1734, and the 'Rake's Progress' in 1735. The 'Marriage à la Mode,' a series of pictures now in the National Gallery, was published by engravings in 1745. As a painter, engraver, satirist and humourist, Hogarth occupies an unique position in the history of English art.

Hogarth engraved a plate from this with variations.

Purchased, 1869. (289.)

ANOTHER PORTRAIT. *A bust in terra-cotta by* **Louis F. Roubillac.**

Purchased, 1861. (121.)

LOUIS FRANÇOIS ROUBILLAC (or ROUBILIAC). 1695–1762. *Painted in* 1761 *by* **Adrien Carpentiers.**

Sculptor. Born at Lyons. Executed the monuments to Mrs. Nightingale and the Duke of Argyll in Westminster Abbey, a statue of Newton at Cambridge, and the busts of Hogarth and Handel in this Gallery. He is represented as modelling Shakespeare for the statue now in the British Museum.

Purchased, 1870. (303.)

COLLEY CIBBER. 1671–1757. *Bust in plaster, painted to imitate life, probably by* **Louis F. Roubillac.**

Dramatist, actor, and Poet-Laureate. Son of the sculptor, C. G. Cibber. Joined the Theatre Royal Company in 1690. In 1696 he produced a play of his own, called 'Love's Last Shift,' in which he played himself with success. Subsequently he became a successful dramatist, a popular actor of eccentric characters, and a capable theatrical manager.

This bust was given by Cibber himself to Mrs. Clive, from whom it passed into the Strawberry Hill collection.

Purchased, 1896. (1045.)

No. 289. $15\frac{1}{2}$ in. by $14\frac{3}{4}$ in.

No. 303. $49\frac{1}{2}$ in. by 39 in.

No. 1045.

No. 121.

ROBERT WALPOLE, FIRST EARL OF ORFORD, K.G. 1676–1745.
Painted in 1740 *by* **Jean Baptiste Vanloo.**

Among the most eminent of our great Parliamentary leaders. Entered Parliament in 1700, in 1708 was Secretary-at-War, and in 1710 Treasurer of the Navy. In 1722 he attained the highest power in the Administration, and he continued in office, with great success and just renown, as First Lord of the Treasury and Chancellor of the Exchequer, until "the great Walpolean Battle" (as it is termed by Junius) of 1742. Upon his retirement he was created Earl of Orford, but is best known to posterity by the title which he bore as Minister.

Purchased, 1859. (70.)

ANOTHER PORTRAIT; Seated in the Studio of **FRANCIS HAYMAN, R.A.** 1708–1776. *Painted by* **Francis Hayman, R.A.**

Francis Hayman, who is represented at work upon the portrait of his patron, became a distinguished historical painter, and produced numerous designs in illustration of English classical writers. He was the first Librarian appointed to the Royal Academy, having been nominated to that office by the King in 1770.

Purchased, 1866. (217.)

No. 70. $48\frac{1}{2}$ in. by $39\frac{1}{4}$ in.

No. 217. $27\frac{1}{4}$ in. by 35 in.

RIGHT HON. HENRY PELHAM, M.P. 1695?–1754. *Painted by* **William Hoare, R.A.**

Statesman. Only brother of the Prime Minister, the Duke of Newcastle, and a follower of Sir Robert Walpole. First Lord of the Treasury and Chancellor of the Exchequer from 1743. The period of his ascendency in the Cabinet is generally known as the 'Pelham Administration,' owing to the Government being in the hands of Pelham and his brother, the Duke of Newcastle.

Purchased, 1891. (871.)

FRANCIS, SECOND EARL GODOLPHIN. 1678–1766. *Painted by* **Jonathan Richardson.**

Statesman. Lord of the Bedchamber to George I. and George II. Lord Privy Seal, 1735–1740.

Presented by Walter, fourth Earl of Chichester, 1892. (889.)

THOMAS PELHAM HOLLES, DUKE OF NEWCASTLE, K.G. 1693–1768. *Drawn in crayons by* **William Hoare, R.A.**

A prominent statesman during the reigns of George I. and George II. He succeeded his father as Lord Pelham in 1712, and afterwards inherited the estates of his uncle John Holles, Duke of Newcastle, which title was conferred on him in 1715. He filled the most important offices in the Palace and Cabinet from the accession of the House of Hanover to the death of George II. He was Lord Chamberlain, Secretary of State, Lord Privy Seal, Chancellor of the University of Cambridge, and First Lord of the Treasury. In 1754 he succeeded his brother as Prime Minister.

Presented by Walter, fourth Earl of Chichester, 1887. (757.)

No. 871. $48\frac{1}{2}$ in. by $40\frac{3}{4}$ in.

No. 889. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 757. $23\frac{1}{4}$ in. by $17\frac{1}{2}$ in.

WILLIAM PULTENEY, FIRST EARL OF BATH. 1682–1764. *Painted in* 1761 *by* **Sir Joshua Reynolds, P.R.A.**

Statesman. Under George I. and George II. he was for many years distinguished as a most able and eloquent party leader—as the chief, in fact, of the opposition against Sir Robert Walpole. On the fall of Walpole in 1742, Pulteney refused the Premiership, but accepted a peerage as Earl of Bath.

"How can I Pulteney, Chesterfield, forget,
While Roman spirit charms, or Attic wit?" (*Pope.*)

Purchased, 1872. (337.)

No. 337. 60 in. by 58 in.

WILLIAM PITT, FIRST EARL OF CHATHAM. 1708–1778. *Painted by* **Richard Brompton.**

Statesman and orator; known as 'The Great Commoner.' One of the most remarkable and high-minded characters of his time, and distinguished in Parliament for his brilliant and powerful speeches. Became Secretary of State in 1756 and Leader of the House of Commons. From 1756 to 1760 contributed by his foreign policy to establishing England's supremacy in the world. Created Earl of Chatham, 1766. Seized with his last illness while addressing the House of Lords, April 7th, 1778.

This is a repetition of the picture now at Chevening, which had been presented in 1772 by the Earl himself to Philip, second Earl Stanhope.

Presented by Philip, Earl Stanhope, P.S.A., 1868. (259.)

ANOTHER PORTRAIT. *Painted by* **William Hoare, R.A.**

Formerly in Viscount's Bridport's Collection.

Purchased, 1896. (1050.)

RICHARD GRENVILLE, EARL TEMPLE, K.G. 1711–1779. *Painted in* 1760 *by* **William Hoare, R.A.**

Statesman. Eldest son of Richard Grenville, of Wotton, and Hester Grenville, Viscountess Cobham, who was created Countess Temple in her own right; brother of the Right Hon. George Grenville, M.P. M.P. for Buckingham from 1734 to 1752, when he succeeded to the peerage. He took a prominent part in political affairs, and was Lord Privy Seal in the Administration of Lord Chatham.

Purchased, 1868. (258.)

No. 259. 45 in. by 33 in.

No. 258. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 1050. $49\frac{1}{4}$ in. by $39\frac{1}{8}$ in.

SIR CHARLES HANBURY WILLIAMS, K.B. 1709–1759. *Painted by* **Anton Rafael Mengs.**

Statesman and writer. Son of John Hanbury, of Pontypool Park, Monmouthshire, and assumed the name of Williams. Was M.P. for Monmouthshire, and a supporter of Walpole; afterwards resident Minister at the Courts of Saxony, Prussia, and Russia. Author of various poems of a social and satirical nature.

Presented by Mrs. Fox, 1873. (383.)

PHILIP DORMER STANHOPE, FOURTH EARL OF CHESTERFIELD, K.G. 1694–1773. *Painted in* 1765 *by* **Allan Ramsay.**

Statesman and author. One of the most remarkable characters of his time. Entered the House of Commons in 1715, and was Minister at the Hague in 1728. In 1730 he was made Lord Steward of the Household, but he remained a bitter antagonist of Walpole and Queen Caroline. Lord Lieutenant of Ireland, 1745, and Secretary of State, 1746. In 1751 he proposed and carried through the reformation of the calendar. The letters which he addressed to his illegitimate son, Philip Stanhope, form Lord Chesterfield's most celebrated work.

Transferred from the British Museum, 1879. (533.)

ANOTHER PORTRAIT. *Painted by* **William Hoare, R.A.**

Purchased, 1863. (158.)

GEORGE, FIRST BARON LYTTELTON, OF FRANKLEY. 1709–1773. *Painter unknown.*

Statesman, poet, and historian. He entered Parliament in 1730, and became a keen opponent of Sir Robert Walpole. This course of politics secured for him the favour of Frederick, Prince of Wales, and in 1737 Lyttelton became his secretary. In 1744 he was made a Lord of the Treasury, and in 1756 Chancellor of the Exchequer. His principal works were: 'Observations on the Conversion of St. Paul,' 1747; 'Dialogues of the Dead,' 1760, and 'A History of Henry the Second,' 1764–7.

Presented by George, fourth Baron Lyttelton, 1861. (128.)

No. 383. $35\frac{3}{5}$ in. by $27\frac{1}{2}$ in.

No. 533. $28\frac{1}{2}$ in. by $23\frac{1}{2}$ in.

No. 128. $29\frac{1}{4}$ in. by $24\frac{3}{4}$ in.

No. 158. 36 in. by $26\frac{1}{4}$ in.

PRINCE CHARLES EDWARD LOUIS PHILIP CASIMIR STUART. 1720–1788. *Painted as a child and attributed to* **Nicolas Largillière.**

'Prince Charlie,' known in history as the 'Young Pretender.' Grandson of James II., King of England; son of Prince James Francis, called the 'Old Pretender,' and the Princess Clementina Sobieska. Born at Rome. In 1745 Charles Edward landed in Scotland, proclaimed his father King, and established himself at Edinburgh. His invasion of England, retreat to Scotland, and utter defeat at Culloden are well-known incidents in his career. He escaped to France, where he lived until 1766, when he took up his residence in Rome, and assumed the title of 'Count of Albany.' He died at Frascati.

Purchased, 1876. (434.)

ANOTHER PORTRAIT. *Miniature painting by an unknown artist.*

Deposited by the Trustees and Director of the National Gallery, 1901. (1292.)

ANOTHER PORTRAIT. *A medal engraved, probably by* **Thomas Pingo,** *in* 1744.

Presented by the Lord Edmond Fitzmaurice, M.P., 1896. (1052.)

ANOTHER PORTRAIT. *Small bronze bust, artist uncertain, but probably executed in Italy.*

Presented by William Aldis Wright, Esq., 1898. (1176.)

ANOTHER PORTRAIT. In advanced life. *Painted by* **Pompeo Batoni.**

Purchased, 1873. (376.)

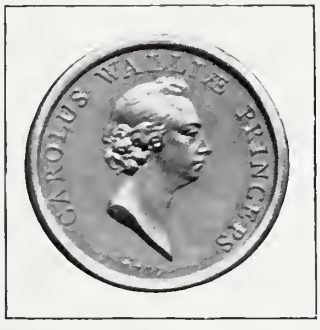
LOUISE MAXIMILIENNE CAROLINE EMANUELE, COUNTESS OF ALBANY. 1752–1824. *Painted by* **Pompeo Batoni.**

Daughter of Gustavus Adolphus, Prince of Stolberg-Goedern. Married in 1772 to the exiled Prince Charles Edward Stuart, but their married life was unhappy. At Florence she had become acquainted with the distinguished poet Alfieri, with whom she lived until his death in 1803. Subsequently she formed a connection with a painter, François Xavier Fabre, of Montpellier. She died at Florence.

Purchased, 1873. (377.)

No. 434. $24\frac{1}{2}$ in. by $18\frac{1}{4}$ in.

No. 1292. 3 in. by $2\frac{1}{8}$ in.



No. 1052.

No. 1176.

No. 376. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

No. 377. $9\frac{5}{8}$ in. by $7\frac{7}{8}$ in.

HENRY BENEDICT MARIA CLEMENS STUART, CARDINAL YORK. 1725–1807. *Painted by* **Pompeo Batoni.**

Second son of Prince James Edward Stuart. He was born at Rome, and took holy orders, though he was given the title of Duke of York. Created cardinal in 1747, and endowed with the bishoprics of Frascati and Ostia. Afterwards Archbishop of Corinth and Bishop of Tusculum. After his elder brother's death, in 1788, he caused a medal to be struck bearing his name, as Henry IX., King of England. He was deprived of his ecclesiastical revenues during the French occupation of Rome; but received a yearly pension from the British Government He returned to Rome in 1801, and died the doyen of the Sacred College.

Purchased, 1861. (129.)

ANOTHER PORTRAIT. *Painted as a child by* **Nicolas Largillière.**

Purchased, 1876. (435.)

ANOTHER PORTRAIT. *Drawn in crayons by* **Rosalba Carriera.**

Purchased, 1873. (378.)

No. 129. 28½ in. by 24 in.

No. 378. 9 in. by 7⅞ in.

No. 435. 24½ in. by 18¼ in.

SIMON FRASER, BARON LOVAT. 1666–1747. *Painted by* **William Hogarth.**

Jacobite. Chief of the Fraser clan. His active, wily, and intriguing temper gave him great ascendency in the Highlands. He continued during many years in secret and confidential correspondence with the exiled Stuart family. Finally, in 1745, having taken part, though even then not openly, with the young Prince Charles Edward, he was arrested, conveyed to London, tried before his Peers in 1747, and beheaded on Tower Hill.

This picture forms the subject of a well-known etching, published by Hogarth himself in 1746.

Purchased, 1866. (216.)

GEORGE KEITH, TENTH AND LAST EARL MARISCHAL OF SCOTLAND. 1693?–1778. *Painted at Rome in* 1752 *by* **Placido Costanzi.**

Served under Marlborough, and was a Captain of the Guards to Queen Anne. Attainted for his share in the Insurrection of 1715, and lived many years in exile. He entered the Prussian service and became, in 1751, Frederick the Great's Ambassador at Paris. Pardoned in 1759. At Neufchatel, in 1762, he became the patron and friend of Rousseau. He died at Potsdam, having enjoyed the intimate friendship of Frederick II. of Prussia.

Transferred from the British Museum, 1879. (552.)

DUNCAN FORBES, OF CULLODEN. 1685–1747. *Painted probably by* **William Aikman.**

A Scottish judge. His services on behalf of the Government during the Scottish Rebellion of 1715 procured him the appointment of Depute-Advocate. In May, 1725, he was appointed Lord Advocate, and in 1737 he became Lord President of the Court of Session. The prudent measures which Forbes adopted towards checking the Rebellion of 1745 have contributed most to secure him historical distinction. Forbes was a man of extensive literary attainments, and author of 'The Culloden Papers.'

Presented by Sir John Forbes, M.D., 1859. (61.)

No. 552. 17 in. by 12⅛ in.

No. 216. 25⅝ in. by 16⅛ in

No. 61. 29⅜ in. by 24 in.

H.R.H. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, K.G. 1721–1765. As a child. *Painted by* **Charles Jervas.**

The youngest son of King George II. Wounded at the battle of Dettingen, 1743. His fame principally rests on the active measures which he adopted to suppress the Scottish Rebellion, and his decisive victory at Culloden, 1746.

Presented by Walter, fourth Earl of Chichester, 1888. (802.)

ANOTHER PORTRAIT. *Painted by* **David Morier.**

Transferred from the British Museum, 1879. (537.)

ANOTHER PORTRAIT. *Painted in* 1758 *by* **Sir Joshua Reynolds.**

Purchased, 1881. (625.)

No. 537. 28½ in. by 24 in.

No. 802. 57⅜ in. by 43½ in.

No. 625. 29½ in. by 24¼ in.

RIGHT HON. ARTHUR ONSLOW, M.P. 1691–1768. *Painted in* 1728 *by* **Sir Godfrey Kneller.**

Speaker of the House of Commons. Descended from an ancient family established in Shropshire, and the third Speaker of his race. He was unanimously chosen Speaker in January, 1727. In 1734 Onslow was constituted Treasurer of the Navy; but resigned office in 1743. In 1754 he was, for the fifth time, unanimously elected to the Speaker's chair, and retired in 1761, when he received the thanks of the House for his constant and unwearied attendance during the course of more than thirty-three years, in five successive Parliaments.

Transferred from the British Museum, 1879. (559.)

SIR WILLIAM LEE. 1688–1754. *Copied by* **C. F. Barker,** *in* 1845, *after a portrait painted in* 1738 *by* **Vanderbank.**

He was Latin Secretary to King George I., Attorney-General to the Prince of Wales, and in 1730 constituted a Judge of the King's Bench. He presided as Chief Justice of the King's Bench from 1737 to the year of his death, during which time he tried the persons implicated in the Jacobite Rebellion of 1745.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (471.)

PHILIP YORKE, FIRST EARL OF HARDWICKE. 1690–1764. *Painted by* **Thomas Hudson.**

Solicitor-General, 1720, and Attorney-General, 1724. In 1733 he was made Chief Justice of the King's Bench, and in 1736 he became Lord Chancellor.

Purchased, 1891. (872.)

ANOTHER PORTRAIT. *Drawn in water-colours by* **William Nelson Gardiner.**

Presented by the Society of Judges and Serjeants-at-Law, 1877. (466.)

No 559. 91 in. by 56½ in.

No. 471. 93¼ in. by 57¼ in.

No. 872. 49 in. by 39 in.

No. 466. 10½ in. by 8½ in.

WILLIAM SHENSTONE. 1714–1763. *Painted by* **Edward Alcock.**

Poet. Author of 'The Schoolmistress,' elegies and occasional poems. Born at Halesowen in Worcestershire. He devoted his life chiefly to the cultivation of his estate, 'The Leasowes,' which was celebrated for its beauty.

Purchased, 1868. (263.)

SAMUEL RICHARDSON. 1689–1761. *Painted in* 1750 *by* **Joseph Highmore.**

The novelist. At the expiration of his apprenticeship he set up for himself in business as a publisher in Salisbury Court, Fleet Street, where he continued to the close of his life. His novel 'Pamela' appeared in 1740, and was attended with immediate success. 'Clarissa Harlowe' first appeared in 1747–8, and his next and last great work, 'The History of Sir Charles Grandison,' in 1753.

Purchased, 1896. (1036.)

EDWARD YOUNG, D.C.L. 1684–1765. *Painter uncertain.*

Poet. Son of the Dean of Salisbury. Fellow of All Souls, Oxford, and rector of Welwyn, Herts. Author of numerous poems, of a moral and meditative nature, the best known and most popular of which is 'Night Thoughts on Life, Death, and Immortality,' published in parts during the years 1742–6.

Purchased, 1899. (1244.)

CHARLES CHURCHILL. 1731–1764. *Painted by* **J. S. C. Schaak.**

Satirist and poet. His well-known poem of the 'Rosciad,' a satire on the theatre, succeeded by the 'Apology,' appeared in 1761. His 'Prophecy of Famine, a Scot's Pastoral,' was produced under the influence of Wilkes, with whose fortunes Churchill was for a time associated. He published subsequently other satires, which showed much scathing wit.

Purchased, 1863. (162.)

No. 263 59 in. by 39 in.

No. 1036. $19\frac{7}{8}$ in. by $13\frac{3}{4}$ in.

No. 1244. 10 in. by 8 in.

No. 162. $28\frac{1}{2}$ in. by 23 in.

HORATIO WALPOLE, FOURTH EARL OF ORFORD. 1717–1797.
Painted by **Nathaniel Hone, R.A.**

Known as Horace Walpole. Youngest son of Sir Robert Walpole, the Prime Minister. Member of Parliament, 1741. His mansion so well-known as 'Strawberry Hill' became a depository of objects of every kind of artistic, historic, or literary value. Author of 'Anecdotes of Painting in England,' 'Royal and Noble Authors,' 1758, and the popular romance, 'The Castle of Otranto,' 1764, and other works. Sir Walter Scott has called him "the best letter writer in the English language."

Purchased, 1861. (116.)

ANOTHER PORTRAIT. *Painted in* 1747 *by* **John Giles Eccardt.**

This and companion portraits of Gray and others were painted for Horace Walpole, at Strawberry Hill, by Eccardt, the attitude in each case being taken from the 'Iconographie' of Van Dyck.

Purchased, 1895. (988.)

ANOTHER PORTRAIT. *Drawn in* 1793 *by* **George Dance, R.A.**

Purchased, 1898. (1161.)

THOMAS GRAY. 1716–1771. *Drawn by* **James Basire** *from a sketch by Gray's friend and biographer, the* **Rev. William Mason.**

Poet and scholar. Gray declined the Laureateship offered to him in 1757, but accepted the Cambridge Professorship of Modern History, 1768. His best known poems are 'Ode on a distant prospect of Eton College,' 1742; 'Elegy written in a Country Churchyard,' 1751; and 'The Bard,' printed in 1757.

Purchased, 1876. (425.)

ANOTHER PORTRAIT. *Painted in* 1747 *by* **John Giles Eccardt.**

This portrait forms one of a series painted at Strawberry Hill for Horace Walpole, the attitudes being copied from the well-known 'Iconographie' of Van Dyck.

Purchased, 1895. (989.)

ANOTHER PORTRAIT. *Bust in terra cotta, probably by* **John Bacon, R.A.**

Formerly in the poet's own possession.

Presented by J. W. Butterworth, Esq., F.S.A., 1888. (781.)

No. 116. 23 in. by 19¼ in.

No. 988. 15⅜ in. by 12⅜ in.

No. 1161. 9⅝ in. by 7¼ in.

No. 425. 8⅜ in. by 7½ in.

No. 781.

No. 989. 15½ in. by 12¼ in.

JAMES WOLFE. 1726–1759. *Painted by* **J. S. C. Schaak.**

General. Entered the military service at an early age, and was present at the battle of Lafeldt. He was selected by Pitt to command in North America. In 1758 Wolfe joined Boscawen and Amherst in the reduction of Louisburg, and on his return in 1759 was entrusted with an expedition against Quebec, at that time the capital of the French in Canada. On the 13th of September the English made themselves masters of the Heights of Abraham, which commanded the town ; Wolfe, being severely wounded, expired on the field in the very moment of victory.

Presented by His Majesty, Leopold, King of the Belgians, 1858. (48.)

ANOTHER PORTRAIT. *Painter uncertain.*

Purchased, 1897. (1111.)

ANOTHER PORTRAIT. *Drawn by* **William, Duke of Devonshire, K.G.**

Presented by Lord Ronald Sutherland Gower, F.S.A., 1883. (688.)

ANOTHER PORTRAIT. *Drawn by* **Harold, Viscount Dillon, P.S.A.**

Facsimile tracing of a sketch taken at Quebec by Captain Hervey Smith (15th Regiment of Foot) shortly before the General's death, now preserved in the library of the Royal United Service Institution. It passed through the hands of Colonel Guillim, Aide-de-Camp, and others, to Major-General Darling, who, in January, 1832, presented it to His Grace Hugh Percy, Duke of Northumberland, from whom the Institution received it.

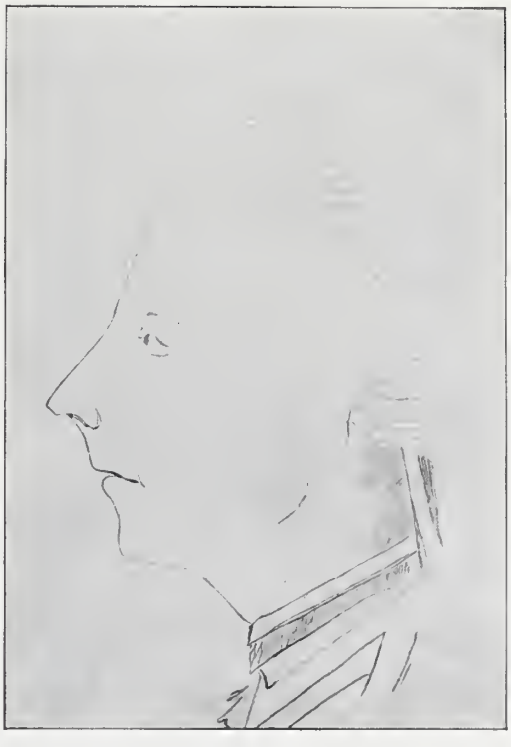
This profile corresponds with, and seems to have been the prototype of, the oil portrait painted by Schaak.

Presented by the Hon. Harold Dillon, F.S.A., 1884. (713A.)

No. 1111. 49 in. by 38¾ in.

No. 48. 21 in. by 16½ in.

No. 713A. 7⅜ in. by 5⅝ in.



No. 688. 7½ in. by 4½ in.

GEORGE, FIRST BARON ANSON. 1697–1762. *Painted by or after* **Sir Joshua Reynolds, P.R.A.**

The circumnavigator. Appointed in 1740 to command an expedition against the Spanish trade in the Pacific. Returned from this celebrated voyage round the world and landed at Spithead, June 15, 1744. First Lord of the Admiralty, 1751.

Transferred from the British Museum, 1879. (518.)

ADMIRAL EDWARD VERNON. 1684 1757. *Painted by* **Thomas Gainsborough, R.A.**

Eminent naval commander. Obtained great popular favour for the capture of Porto Bello with six ships in 1739, and the siege, though unsuccessful, of Cartagena, in the following year.

Purchased, 1891. (881.)

HON. EDWARD BOSCAWEN. 1711–1761. *Painted in* 1760 *by* **Sir Joshua Reynolds, P.R.A.**

Admiral. Distinguished himself at the reduction of Porto Bello and the attack on Cartagena, 1741. Sailing for India in 1747, he conducted the siege of Pondicherry, and recovered Madras from the French. Gained a brilliant victory over the French fleet in the Bay of Lagos, 1759. Familiarly known as 'Wrynecked Dick,' or 'Old Dreadnought.'

Presented by Evelyn, Viscount Falmouth, 1858. (44.)

No. 518. $49\frac{3}{4}$ in. by $39\frac{1}{2}$ in.

No. 881. $48\frac{3}{4}$ in. by $39\frac{3}{4}$ in.

No. 44 $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

GEORGE WHITEFIELD. 1714–1770. *Painted by* **John Woolaston.**

Methodist preacher. At Pembroke College, Oxford, he became acquainted with the Wesleys, and joined the Society of Methodists in 1733. He was ordained deacon by Benson, Bishop of Gloucester. Gifted with a voice of unusual modulation and power, and command of extemporaneous language, his preaching produced an extraordinary popular impression. He was regarded as next to John Wesley, the principal founder of the Methodists. He frequently visited America, and died near Boston in that country.

The lady foremost in the village congregation is supposed to represent Mrs. James, of Abergavenny, whom Whitefield married in 1741.

Purchased, 1861. (131.)

JOHN WESLEY. 1703–1791. *Painted, at the age of* 63, *by* **Nathaniel Hone, R.A.**

The founder of Methodism. In 1726 he graduated M.A., was elected Fellow of Lincoln College, and ordained by Bishop Potter. About 1730, Wesley and his brother Charles joined a Society at Oxford which had recently become known by the name of Methodists. In 1735 the two Wesleys proceeded in company with several Moravians to America. John returned at the close of 1737; and from that time until his decease applied himself almost without cessation to his sacred ministry. He was justly celebrated for his eloquence and powers of persuasion, and his influence still remains very powerful over a great part of the Anglo-Saxon race.

Sold among the effects of Miss Wesley, and purchased 1861. (135.)

ANOTHER PORTRAIT. *A marble bust; sculptor unknown.*

Purchased, 1868. (271.)

ANOTHER PORTRAIT. *Painted in* 1789 *by* **William Hamilton, R.A.**

Presented by J. Milbourne, Esq., 1871. (317.)

No. 131 — 31½ in. by 25 in.

No. 135 — 49¼ in. by 39¼ in.

No. 271.

No. 317. — 49 in. by 39 in.

JAMES PARSONS, M.D., F.R.S. 1705–1770. *Painted in* 1762 *by* **Benjamin Wilson.**

Physician and antiquary. Fellow of the Royal Society. He was a learned and discriminating collector of books and fossils, and associated with all the leading foreign and English men of science of his time. He published many physiological works.

Transferred from the British Museum, 1879. (560.)

THOMAS SECKER, D.D. 1693–1768. *An early copy after* **Sir Joshua Reynolds, P.R.A.**

Archbishop of Canterbury. At first he studied for the Dissenting ministry, then took his degree as a Doctor of Physic at Leyden, and finally was ordained deacon, 1722. In 1735 he became Bishop of Bristol, whence in 1737 he was translated to Oxford, and in 1758 he was raised to the see of Canterbury, in which capacity he performed the ceremonies of crowning and marrying King George III., having already baptised him when rector of St. James's.

Purchased, 1890. (850.)

WILLIAM WHISTON. 1667–1752. *Painted by* **Mrs. Sarah Hoadly.**

Divine and mathematician. He succeeded Sir Isaac Newton as Professor of Mathematics at Cambridge, but in consequence of his theological views was expelled the University. He was the author of numerous philosophical and controversial works, and his translation of 'Josephus' is well known.

Purchased, 1867. (243.)

ANOTHER PORTRAIT. *A small head carved in wood.*

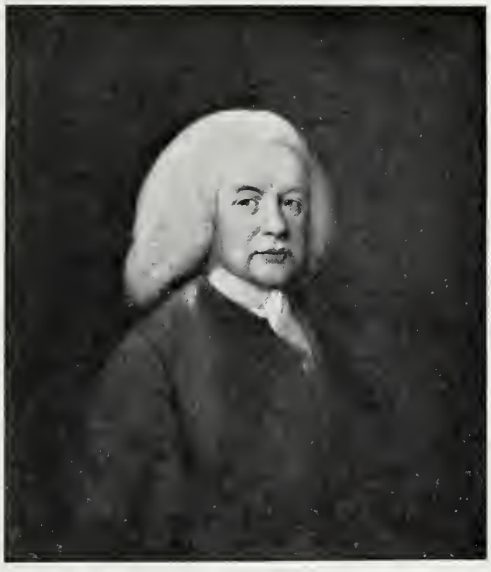
This was probably intended to serve as a tobacco-stopper.

Presented by Arthur Gore, Esq., 1885. (733.)

THOMAS BIRCH, D.D., F.R.S. 1705–1766. *Painter unknown.*

Historian and biographical writer. His literary labours and collections were of great value. He published 'Memoirs of the Reign of Queen Elizabeth,' 'History of the Royal Society,' 'Thurloe's State Papers,' and the lives which accompany 'The Heads of Illustrious Persons of Great Britain,' engraved by Houbraken and Vertue.

Transferred from the British Museum, 1879. (522.)



No. 560. $29\frac{1}{8}$ in. by $24\frac{1}{4}$ in.

No. 850. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 733.

No. 243. 20 in. by 15 in.

No. 522. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

PRINCE GEORGE FREDERICK OF WALES (GEORGE III.) AND PRINCE EDWARD AUGUSTUS, DUKE OF YORK AND ALBANY, K.G., WITH THEIR TUTOR, FRANCIS AYSCOUGH, D.D., DEAN OF BRISTOL. *Painted by* Richard Wilson, R.A.

George III. and the Duke of York were sons of Frederick, Prince of Wales, who died in 1751, and grandsons of George II.

Edward Augustus, Duke of York and Albany, 1739–1767. Vice-Admiral of the Blue, 1762. Died unmarried at Monaco.

Francis Ayscough, D.D., 1700–1766. Educated at Corpus Christi College, Oxford. Clerk of the Closet to Prince Frederick, 1740. Dean of Bristol.

Presented by Messrs. Agnew and Sons, 1900. (1165.)

KING GEORGE III. 1738–1820. *Painted about* 1767 *by* Allan Ramsay.

George William Frederick, eldest son of Frederick, Prince of Wales, and the Princess Augusta, daughter of Frederick, Duke of Saxe-Gotha. Succeeded his grandfather on the throne, 1760, as George III. Married Charlotte of Mecklenburg-Strelitz, 1761.

Purchased, 1866. (223.)

CHARLOTTE SOPHIA OF MECKLENBURG-STRELITZ, QUEEN CONSORT OF GEORGE III. 1744–1818. *Painted by* Allan Ramsay.

Daughter of Charles Lewis Frederick, Duke of Mecklenburg-Strelitz. Married September, 1761. Mother of King George IV., King William IV., and Edward, Duke of Kent.

Purchased, 1866. (224.)

No. 1165. 79 in. by 99½ in.

No. 224. 58 in. by 42 in.

No. 223. 58 in. by 42 in.

WILLIAM MURRAY, FIRST EARL OF MANSFIELD, K.T. 1705–1793.
Painted in 1783 *by* **John Singleton Copley, R.A.**

Eminent lawyer and statesman. Born at Scone. In 1742 he was appointed Solicitor-General, and as member for Boroughbridge obtained a seat in the House of Commons, where his eloquence and legal knowledge soon rendered him very powerful. In the House Murray and Pitt were opposed to each other as the best speakers of their respective parties. Attorney-General, 1754, and Chief Justice of the King's Bench, 1756. From that time forward his career was in the main judicial, distinguished throughout by sound knowledge and brilliant accomplishments, a courtesy that was seldom ruffled, and an eloquence which never failed.

Purchased, 1864. (172.)

For another portrait, see page 285.

No. 172. 88 in. by 57½ in.

WILLIAM MURRAY, FIRST EARL OF MANSFIELD, K.T. (*continued*).

ANOTHER PORTRAIT. When a young man. *Painted by* **Allan Ramsay.**

Presented by the Society of Judges and Serjeants-at-Law, 1877. (474.)

JOHN DUNNING, FIRST BARON ASHBURTON. 1731–1783. *Painted in* 1772 *by* **Sir Joshua Reynolds, P.R.A.**

One of the greatest and most eloquent lawyers of his day. In 1768 he was appointed Solicitor-General, and in 1782 he was made Chancellor of the Duchy of Lancaster, and raised to the peerage.

Presented by Thomas Baring, Esq., M.P., 1860. (102.)

SIR WILLIAM BLACKSTONE. 1723–1780. *Painted by* **Sir Joshua Reynolds, P.R.A.**

Judge. Author of the 'Commentaries on the Laws of England.' Elected in 1758 first Vinerian Professor of Law. The lectures which, in this capacity, he delivered at Oxford, formed the groundwork of his famous 'Commentaries,' which has since been the recognised text-book for students. In 1770 he accepted a judgeship in the Court of Common Pleas.

Purchased, 1874. (388.)

SIR FRANCIS BULLER, BART. 1746–1800. *Painted by* **Mather Brown.**

In 1778 he was appointed a judge of the King's Bench, being then at the early age of thirty-two, and in 1794 was removed into the Court of Common Pleas.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (458.)

SIR JOHN WILLES. 1685–1761. *Painted by* **Thomas Hudson.**

Attorney-General, 1733, and in 1737 appointed Chief Justice of the Common Pleas. Commissioner of the Great Seal in 1756. His son Edward was also an eminent Judge.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (484.)

No. 474. 29½ in. by 24½ in.

No. 102. 29¼ in. by 24 in.

No. 388. 49 in. by 39¼ in.

No. 458. 49¼ in. by 39 in.

No. 484. 52½ in. by 39½ in.

JOHN MONTAGU, FOURTH EARL OF SANDWICH. 1718–1792. *Painted by* **John Zoffany, R.A.**

Statesman. Minister plenipotentiary to the States General, 1746, and afterwards at the Conferences of Aix-la-Chapelle. As First Lord of the Admiralty he was distinguished as an able and laborious administrator. He was the patron of Captain Cook, who gave the name of Sandwich to the well-known group of islands in the Pacific which he discovered in 1777.

Purchased, 1854. (182.)

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G. 1710–1771. *Painted by* **Thomas Gainsborough, R.A.**

In the Pelham Ministry of 1744 he was First Lord of the Admiralty, and during his tenure of office the distinguished commanders, Anson, Warren, Vernon, Hawke, and Saunders, achieved their most famous victories. Negotiated the treaty of Fontainebleau. Successively a Secretary of State, 1748, Lord Lieutenant of Ireland, 1756–61, Lord Privy Seal, and Lord President of the Council.

Purchased from the Blenheim collection, 1887. (755.)

FREDERICK NORTH, SECOND EARL OF GUILFORD, K.G. 1732–1792. *Drawn in crayons by* **Nathaniel Dance, R.A.**

Better known as Lord North. Chancellor of the Exchequer 1767, and First Lord of the Treasury, 1770. Lord North continued Prime Minister eleven years, during the whole of the American war. In 1782 he was superseded by the Marquess of Rockingham, and, in the coalition Ministry of 1783, was associated with Fox, the two acting as Secretaries of State.

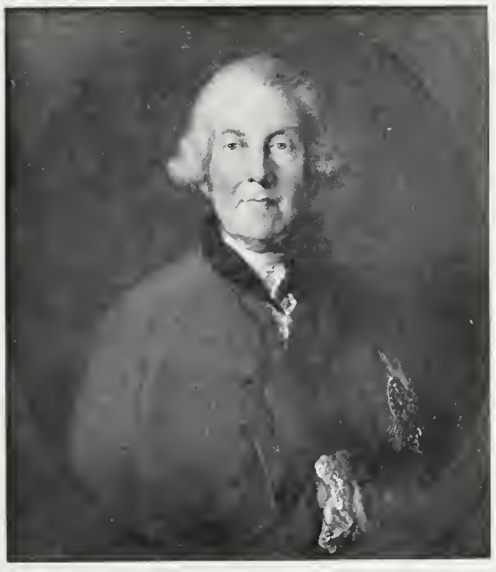
Purchased, 1869. (276.)

FRANCIS GODOLPHIN OSBORNE, MARQUESS OF CARMARTHEN, AFTERWARDS FIFTH DUKE OF LEEDS. 1751–1799. *Painted by* **George Knapton.**

Great-grandson of the illustrious John, Duke of Marlborough. As Lord Carmarthen he held office in the Royal Household. He was appointed Secretary of State for Foreign Affairs under Pitt in 1783, and resigned office in 1791.

Presented by Walter, fourth Earl of Chichester, 1888. (801.)

No. 182. 29 in. by 24 in.



No. 755. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 276. $9\frac{3}{4}$ in. by $7\frac{1}{2}$ in.

No. 801. $27\frac{1}{4}$ in. by 35 in.

GEORGE WASHINGTON. 1732–1799. *Attributed to* **Gilbert Stuart.**

The first President of the United States. Born in Virginia. In 1755 he served under the unfortunate General Braddock, on whose fall he conducted the retreat with undaunted firmness. In 1774 the command of the troops raised by Virginia was given to him, and in 1775 he represented that State in the Convention held at Philadelphia. When the war with the mother country began Washington was chosen Commander-in-Chief. From that period the narrative of his life is blended with the history of the country, the independence of which he had secured.

One of numerous replicas, or copies, of the portrait of Washington, by Gilbert Stuart, known as the 'Teapot' portrait.

Purchased, 1887. (774.)

This portrait was brought from America by the wife of William Scholefield, Esq., M.P., and is stated to have been presented by Washington himself to a member of her family.

ANOTHER PORTRAIT. *Drawn in pastels by* **Mrs. Sharples.**

Apparently a copy, by Mrs. Sharples, of a drawing taken from the life by James Sharples.

Presented by James Yates, Esq., M.A., 1864. (174.)

BENJAMIN FRANKLIN. 1706–1790. *Painted at Paris by* **F. Baricolo** *after a portrait by* **J. S. Duplessis.**

Philosopher, politician, and philanthropist. Born at Boston, in New England. Edited the 'Pennsylvania Gazette,' and in 1732 he first published his 'Poor Richard's Almanack.' Devoting himself to scientific investigations, he, in 1749, established the identity of lightning and electricity, which resulted in the important invention of the lightning conductor. He signed the Declaration of Independence in 1776, and the Treaty of Independence at Paris in 1783. Governor of Pennsylvania.

Purchased, 1871. (327.)

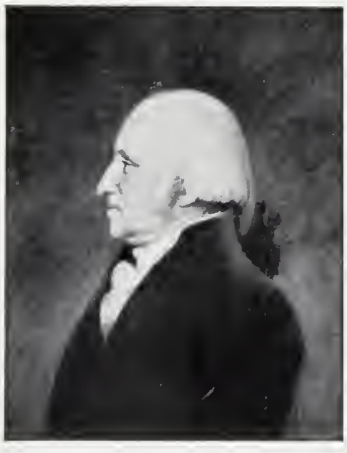
ANOTHER PORTRAIT. *A terra-cotta medallion executed in* 1777 *by* **Jean Baptiste Nini.**

Presented by Charles Seidler, Esq., 1884. (722.)

No. 774. 28 in. by 19½ in.

No. 327. 28 in. by 22½ in.

No. 722.



No 174. 8½ in. by 6½ in.

JOHN MANNERS, MARQUESS OF GRANBY. 1721–1770. *Original drawing in black chalk by* **Sir Joshua Reynolds, P.R.A.**

Eldest son of the third Duke of Rutland. Entered the Army in 1745, and was present at Culloden. Commanded the royal horse guards at the battle of Minden, 1759, after which he gained the highest distinction and credit as Commander-in-Chief of the British troops in Germany. Commander-in-Chief of the Army, 1766.

Purchased, 1899. (1186.)

GEORGE ELIOTT, BARON HEATHFIELD, K.B. 1717–1790. *Painted by* **John Singleton Copley, R.A.**

General. He was wounded in the battle of Dettingen, 1743, and in the Seven Years' War he fought, in 1757, under the Duke of Cumberland and Prince Ferdinand of Brunswick. In 1775 Eliott was appointed Governor of Gibraltar. The circumstances of his memorable defence of this fortress are well known.

This is a study for the large historical picture in the Court of the Common Council at the Guildhall.

Purchased, 1864. (170.)

JEFFREY, FIRST BARON AMHERST, K.B. 1717–1797. *Painted by* **Thomas Gainsborough, R.A.**

The Conqueror of Canada. Fought at Dettingen and Fontenoy. Louisburg and the island of Cape Breton surrendered to him in 1758. In 1760 Montreal fell into his hands, and Canada was entirely reduced. Governor-General of British North America, and subsequently Commander-in-Chief in England. Field-Marshal, 1796.

Purchased, 1862. (150.)

CHARLES, MARQUESS CORNWALLIS, K.G. 1738–1805. *Painted in* 1785 *by* **Thomas Gainsborough, R.A.**

Distinguished military commander. Served in Germany during the Seven Years' War. In 1775 Cornwallis commanded a division of troops in America, but he was compelled to surrender at Yorktown, October 19, 1781. Governor-General of India, and Commander-in-Chief of Bengal, 1786. In Ireland, as Lord Lieutenant, in 1798, he effectually suppressed a formidable rebellion, and completely tranquillised the country. He signed the Treaty of Amiens in 1802, and in 1805 resumed the Government of India.

Purchased, 1869. (281.)

No. 1186. $20\frac{3}{4}$ in. by 15 in.

No. 170. $26\frac{1}{2}$ in. by 23 in.

No. 150. $27\frac{1}{2}$ in. by $22\frac{1}{2}$ in.

No. 281. $29\frac{1}{2}$ in. by $24\frac{1}{4}$ in.

ROBERT, FIRST BARON CLIVE, K.B. 1725–1774. *Painted by* **Nathaniel Dance, R.A.**

The founder of the British Empire in India. His father having obtained for him a writership in the East India Company's service, he reached Madras in 1744. Three years later he received an ensign's commission, and took an active part at the siege of Pondicherry. In 1751 he commenced a series of operations against the Nabob of Arcot, and against the French as auxiliaries. His conquest and defence of Arcot are especially renowned. He returned to England in 1753, but two years later went again to India as Governor of Fort St. David. In 1757 he recovered Calcutta from the hands of Suraj ud Dowlah, and gained the great battle of Plassey. His third command in India began in 1765, and continued for three years, during which he signalised himself most highly by his conduct of civil affairs. He died by his own hand at his house in Berkeley Square.

Purchased, 1858. (39.)

STRINGER LAWRENCE. 1697–1775. *Painted by* **Thomas Gainsborough, R.A.**

A gallant soldier, who, after distinguishing himself in the contest between Great Britain and Spain, was selected by the East India Company to command their forces against the French on the coast of Coromandel. He was the first to establish military discipline, and contributed greatly towards the permanent security of our Indian possessions, especially by his defence of Trichinopoly and the reduction of Pondicherry. Lawrence held sway in India during a period of twenty years, from 1746 to 1766.

Presented by Colonel Henry Yule, C.B., R.E., 1888. (777.)

SIR EYRE COOTE, K.B. 1726–1783. *Painter unknown.*

General. Entered the Army at an early age, and obtained distinction at the siege of Pondicherry. In 1760 and 1761, by the success of his arms the French were expelled from the coast of Coromandel, and in 1781 he signally defeated Hyder Ali. He died at Madras, which he may be said to have secured for the British Empire.

Purchased, 1861. (124.)

No. 39. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 124. $29\frac{1}{2}$ in. by $24\frac{1}{4}$ in.

No. 777. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

RIGHT HON. WARREN HASTINGS. 1732–1818 *Painted by* **Arthur W. Devis.**

The first Governor-General of India. In 1772 he became President of the Supreme Council of Bengal, and in 1774 attained the high position of Governor-General of all British India. He continued in that post until 1785; but shortly after his return to England was impeached by the House of Commons. His famous trial, held in Westminster Hall, continued for seven years.

This picture was formerly preserved in Government House, Calcutta. Deposited on loan by the Secretary of State for India, 1888. (778.)

For other portraits, see page 297.

No. 778. $93\frac{1}{2}$ in. by $58\frac{1}{4}$ in.

RIGHT HON. WARREN HASTINGS (*continued*).

ANOTHER PORTRAIT. *Painted in India by* **Tiliy Kettle.**

Purchased, 1859. (81.)

ANOTHER PORTRAIT. *Painted in* 1811 *by* **Sir Thomas Lawrence, P.R.A.**

This portrait was painted for the wife of Colonel Barton, aide-de-camp to Warren Hastings.

Purchased, 1874. (390.)

ANOTHER PORTRAIT. *A bronze bust, sculptured by* **Thomas Banks, R.A.**

Purchased, 1866. (209.)

SIR ELIJAH IMPEY. 1732-1809. *Painted by* **John Zoffany, R.A.**

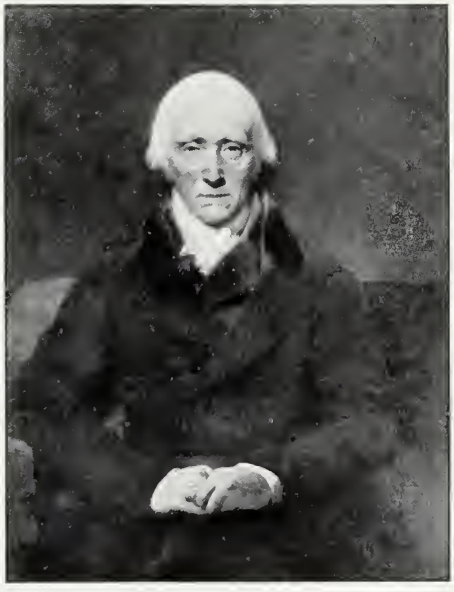
He was a schoolfellow of Warren Hastings at Westminster, and adopted the legal profession. In 1773 he went out to India as Chief Justice of the Supreme Court, and amassed a large fortune there. In 1780 he was engaged in a controversy with his former friend, Warren Hastings, as to the respective authority of the Supreme Court and the Council of India. He was summoned home in 1782.

Bequeathed by Sir Roderick Impey Murchison, Bart., K.C.B., F.R.S., 1872. (335.)

ANOTHER PORTRAIT. *Executed in crayons in* 1786 *by* **Sir Thomas Lawrence, P.R.A.**

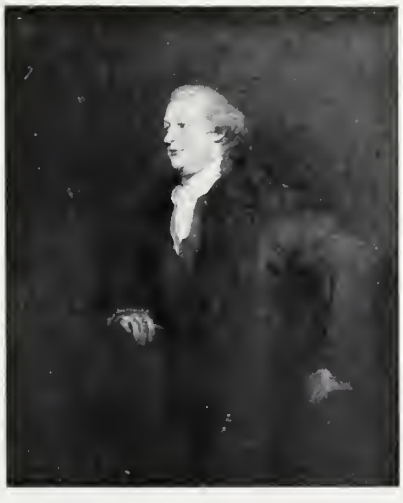
Presented by W. Hartree, Esq., 1889. (821.)

No. 81. 27 in. by $22\frac{1}{2}$ in.



No. 390. $35\frac{1}{2}$ in. by $27\frac{1}{4}$ in.

No. 821. 12 in. by 10 in.



No. 335. $48\frac{3}{4}$ in. by $38\frac{1}{2}$ in.

No. 209.

GEORGE, EARL MACARTNEY, K.B. 1737–1806: and his secretary, **SIR GEORGE LEONARD STAUNTON, BART.** 1737–1800. *Painted by* **Lemuel Francis Abbott.**

In conference upon the peace with Tippoo Saib, 1784.

Lord Macartney in 1764 was appointed Envoy and in 1767 Ambassador to the Court of Russia, and in 1767 became Chief Secretary for Ireland. Macartney was Governor of Madras from 1780 to 1785, and declined the Governor-Generalship of India. In 1792 he undertook his celebrated embassy to the Court of Pekin. He was afterwards, for a short time, Governor of the Cape of Good Hope.

Sir George Leonard Staunton in 1762 went to Grenada, where he became secretary to Lord Macartney. He accompanied Lord Macartney to Madras and China, where he was appointed Secretary to the Legation. He published in 1797 an account of the mission.

Purchased, 1871. (329.)

RIGHT HON. SIR WILLIAM HAMILTON, K.B. 1730–1803. *Painted in* 1775 *by* **David Allan.**

Diplomatist, archæologist, and patron of the fine arts. Sent as British Envoy to the Court of Naples in 1764. His collection of volcanic geology was given to the British Museum in 1767, and his magnificent collection of ancient Greek and Etruscan vases was acquired by the nation in 1772. Sir William was a distinguished member of the Society of Dilettanti.

Transferred from the British Museum, 1879. (589.)

ANOTHER PORTRAIT. *Painted by* **Sir Joshua Reynolds, P.R.A.**

According to the British Museum records, this portrait was presented to the Museum by Sir William himself, February 23rd, 1782. In the year 1843 it was deposited by the Trustees of the British Museum in the National Gallery, and subsequently made over entirely to the Trustees of that institution.

Deposited on loan by the Trustees and Director of the National Gallery, 1883 (680.)

No. 329. 39 in. by 49 in.

No. 680. $100\frac{1}{2}$ in. by 69 in.

No. 589. 89 in. by 71 in.

CAPTAIN GEORGE VANCOUVER, R.N. 1750–1798. *Painted probably by* **Lemuel Francis Abbott.**

Discoverer. Served as a midshipman under Captain Cook, and was with him, February 1779, at the time of his death in Owyhee. After much active service in the West Indies, under Rodney, Vancouver was appointed in 1791 to command a voyage of discovery to ascertain the existence of any navigable communication between the North Pacific and Atlantic Oceans. The well-known island on the north-western coast of America perpetuates his name.

Purchased, 1878. (503.)

JAMES BRUCE, OF KINNAIRD. 1730–1794. *Painter unknown.*

The well-known Abyssinian traveller. The Earl of Halifax, in 1762, appointed him Consul-General at Algiers, under the condition of his visiting the interior of Barbary and making sketches of the antiquities there. But he subsequently carried out a far greater design in his journey to Abyssinia. The result was published in 1790 in five quarto volumes, entitled 'Travels to discover the Sources of the Nile, in the years 1768–73.'

Purchased, 1860. (100.)

CAPTAIN JAMES COOK, R.N. 1728–1779. *Painted by* **John Webber, R.A.**

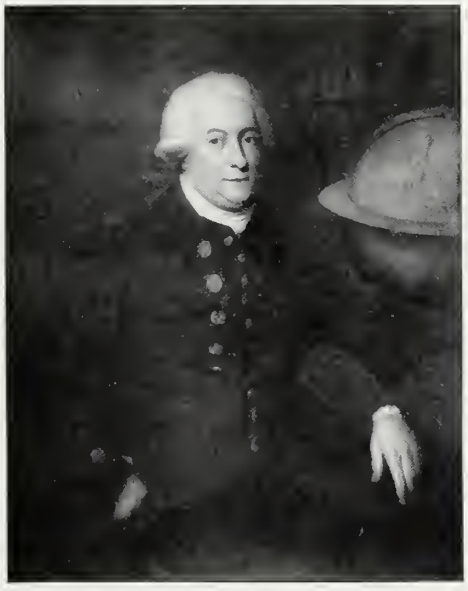
Navigator and discoverer. In 1767 he was appointed to conduct an expedition into the South Pacific Ocean for geographical and astronomical purposes. In 1776 Cook again sailed for the Cape of Good Hope and the Pacific, and in 1778 the Sandwich Islands were discovered. At Owyhee (or Hawaii), the largest amongst them, he was killed by the natives in an accidental fray.

This picture was painted at the Cape of Good Hope.

Purchased, 1858. (26.)

ANOTHER PORTRAIT. *Marble bust sculptured by* **Le Vieux.**

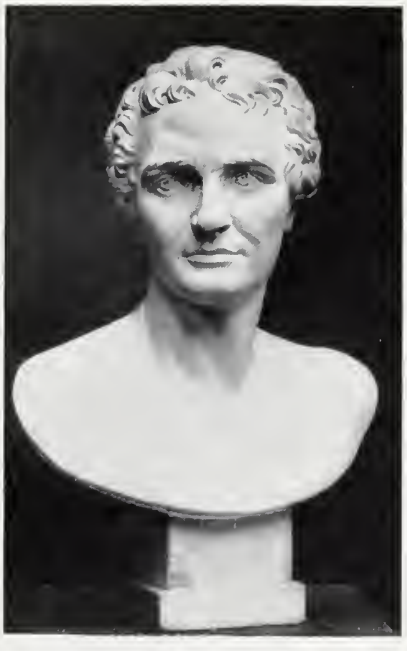
Purchased, 1895. (984.)



No. 503. $43\frac{1}{4}$ in. by $33\frac{1}{2}$ in.

No. 100. 29 in. by $24\frac{1}{4}$ in.

No. 26. $14\frac{1}{2}$ in. by $11\frac{1}{2}$ in.



No. 984.

JOHN WILKES, M.P. 1727–1797. *Drawn by* **Richard Earlom.**

A political character of considerable popularity, whose importance in his day was exaggerated by the injudicious persistent proceedings of the Government against him. M.P. for Aylesbury in 1757 and 1761. In April, 1763, he issued his loudly condemned paper, the forty-fifth number of the 'North Briton.' For this he was arrested under a general warrant, and committed to the Tower, but was released shortly afterwards. He was expelled the House of Commons, but eventually re-admitted. Lord Mayor of London, 1775.

Presented by William Smith, Esq., F.S.A., 1869. (284.)

REV. WILLIAM DODD, LL.D. 1729–1777. *Painted in* 1759 *by* **John Russell, R.A.**

A popular preacher and chaplain to the Magdalen Hospital. Author of 'The Beauties of Shakspeare,' and various literary works. Having fallen deeply into debt, he forged a bond in the name of the Earl of Chesterfield. For this he was tried, condemned to death, and executed at Tyburn.

Purchased, 1867. (251.)

JOHN KER, THIRD DUKE OF ROXBURGHE, K.G., K.T. 1740–1804. *A "Caricatura" painted in oil colours by* **Thomas Patch.**

A famous book collector. He held various appointments in the royal household, and was in great favour with the King. The valuable library which he had formed in St. James's Square was dispersed in 1812, the sale lasting forty-two days.

Presented by Sir Richard Wallace, Bart., M.P., 1884. (724.)

JAMES CAULFEILD, FIRST EARL OF CHARLEMONT, K.P. 1728–1799. *Painted by* **Richard Livesay.**

Statesman. His great pleasure was in the refinements of polite literature and in the encouragement of art. His patriotic zeal was no less conspicuous than his interest in the Fine Arts. He was in 1779 unanimously chosen to command the famous volunteer army of 50,000 men, and in 1781 he became their General-in-Chief. His public character was constantly such as to win him the high respect of all parties in Ireland.

Purchased, 1864. (176.)

No. 284. $13\frac{1}{2}$ in. by $9\frac{3}{4}$ in.

No. 251. 48 in. by $38\frac{1}{4}$ in.

No. 724. $25\frac{3}{4}$ in. by $20\frac{1}{2}$ in.

No. 176. $26\frac{1}{2}$ in by $19\frac{1}{2}$ in.

JAMES HARRIS, M.P. 1709–1780. *Painted by* **George Romney.**

Author of 'Hermes, or a Philosophical Enquiry concerning Language,' and 'Philological Inquiries.' In 1763 he became one of the Lord Commissioners of the Admiralty, and in 1774 was made Secretary and Comptroller to Queen Charlotte.

Presented by James, Earl of Malmesbury, G.C.B., 1865. (186.)

JOHN HORNE TOOKE. 1736–1812. *Painted by* **Thomas Hardy.**

Politician and writer. He was politically associated with Wilkes, and took a vehement part in discussing the American war. Author of *Επεα Πτεροεντα*, more commonly known as 'The Diversions of Purley.'

Purchased, 1857. (13.)

ADAM SMITH, F.R.S. 1723–1790. *Cast from a medallion modelled in 1787 by* **James Tassie.**

Author of 'An Inquiry into the Nature and Causes of the Wealth of Nations,' first published in 1772, which forms the basis of the modern science of political economy.

Presented by James L. Caw, Esq., 1899. (1242.)

RICHARD PORSON. 1759–1808. *Plaster bust, modelled by* **Ganganelil** *from a mask taken after death.*

Greek Professor at Cambridge in 1793. Porson was regarded as one of the profoundest Greek scholars and unsurpassed in power as a verbal critic.

Presented by Miss Courage, 1883. (673.)

An electrotype of the head from the same bust is also in the collection.

JOHN HOWARD, F.R.S. 1726?–1790. *Painted by* **Mather Brown.**

The great philanthropist. In 1773 he began to examine with unwearied zeal the prisons throughout England and on the Continent, and in 1777 published his great work on Prisons. He died in the Crimea.

Purchased, 1860. (97.)

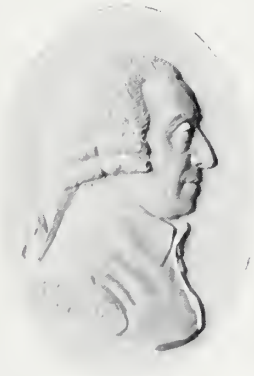
WILLIAM WOODFALL. 1745–1803. *Painted in 1782 by* **Thomas Beach.**

The earliest Parliamentary reporter. Printer and editor of 'The Morning Chronicle' and other papers.

Presented by H. D. Woodfall, Esq., 1864. (169.)

No. 186. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 13. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.



No. 1242.

No. 673.

No. 97. $27\frac{3}{4}$ in. by 23 in.

No. 169. $29\frac{1}{2}$ in. by $24\frac{5}{8}$ in.

BEILBY PORTEUS, D.D. 1731–1808. *Drawn in chalks and water-colours on paper by* **Adam Buck.**

Bishop of London. Chaplain to Archbishop Secker, whose life he afterwards wrote. In 1776 Dr. Porteus became Bishop of Chester, and in 1787 was translated to the see of London.

Purchased, 1885. (735.)

SAMUEL HORSLEY, D.D., F.R.S. 1733–1806. *A miniature, painted on ivory by* **Walter Stephens Lethbridge.**

A learned prelate, who became successively Bishop of St. David's, Rochester, and St. Asaph. He was secretary to the Royal Society in 1773, and undertook a complete edition of the philosophical works of Sir Isaac Newton, published in 1784.

Purchased, 1863. (155.)

JOSEPH PRIESTLEY, LL.D., F.R.S. 1733–1804. *Drawn in pastels by* **Mrs. Sharples.**

Theologian, natural philosopher, and Dissenting minister. Author of many works on science, especially electricity, and theology. He was driven from Birmingham, and his books and his furniture destroyed, by a sudden outbreak of mob violence in June, 1791. He sailed in 1794 to the United States, where he took up his abode during the remainder of his life. Dr. Priestley's greatest discovery was that of oxygen gas.

Presented by James Yates, Esq., M.A., 1864. (175.)

ANOTHER PORTRAIT. *Medallion by* **Phipson.**

Commemorating the visit of Priestley to America in 1794.

Presented by James Yates, Esq., M.A., 1864. (175A.)

ANOTHER PORTRAIT. *Medallion by* **Halliday.**

Issued by the Unitarian Chapel, Birmingham.

Presented by James Yates, Esq., M.A., 1864. (175B.)

REV. WILLIAM PALEY, D.D. 1743–1805. *Painted by or after* **George Romney.**

A learned philosopher and divine. Senior Wrangler, 1763, and Archdeacon of Carlisle, 1782. His great work, 'The Principles of Moral and Political Philosophy,' is still a text-book at Cambridge. The 'Horæ Paulinæ' appeared in 1790, the 'Evidences of Christianity' in 1794, and 'Natural Theology' in 1802.

Purchased 1862. (145.)

No. 735. $15\frac{3}{8}$ in. by 12 in.

No. 175A.

No. 155. $3\frac{1}{4}$ in. by $2\frac{5}{8}$ in.

No. 175B.

No. 175. $8\frac{1}{2}$ in. by $6\frac{5}{8}$ in.

No. 145. $28\frac{3}{4}$ in. by 24 in.

JOHN HUNTER. 1728–1793. *Copied by* **John Jackson, R.A.,** *in* 1816, *from a portrait painted in* 1786 *by* **Sir Joshua Reynolds, P.R.A.**

Of perhaps unrivalled fame as a surgeon and physiologist. In 1751 he went to St. Bartholomew's Hospital; and in 1768 he became surgeon to St. George's. His museum was purchased by the Government after his death, and presented to the College of Surgeons. The original picture is in the College of Surgeons.

Purchased, 1859. (77.)

EDWARD JENNER, M.D., F.R.S. 1749–1823. *Painted by* **James Northcote, R.A.**

The discoverer of the system of vaccination. The House of Commons voted him a grant of £10,000 in 1802, and £20,000 in 1807, in recognition of the great benefits which the discovery of vaccination had secured to his fellow-creatures.

Presented by James Carrick Moore, Esq., 1859. (62.)

BARON THOMAS DIMSDALE, M.D., F.R.S. 1712–1800. *A miniature, painted by* **Andrew** or **Nathaniel Plimer.**

A celebrated inoculator for the small-pox. He visited Russia in 1768 and successfully inoculated the Empress Catherine, and again in 1781, when he inoculated the Grand Duke, afterwards Emperor Alexander. He was also a banker.

Presented by Mrs. J. C. Dimsdale, 1880. (600.)

ERASMUS DARWIN, M.D., F.R.S. 1731–1802. *Painted by* **Joseph Wright,** *of Derby*, **A.R.A.**

A physician and poet of high reputation in his day. In 1781 he acquired celebrity by the publication of his poem in two books' called the 'Botanic Garden,' and 'Loves of the Plants.' Author also of 'Zoonomia, or Laws of Organic Life,' and 'Phytologia, or Philosophy of Agriculture and Gardening.'

Purchased, 1859. (88.)

JOHN CANTON, F.R.S. 1718–1772. *Painter unknown.*

Experimental philosopher, astronomer, and electrician. Canton was the first in England to verify Dr. Franklin's idea of the identity of lightning and the electric fluid. He twice received the Royal Society's gold medal for his discoveries.

Presented by Robert Canton, Esq., 1888. (809.)

No. 77. $55\frac{1}{2}$ in. by $43\frac{1}{4}$ in.

No. 62. $49\frac{1}{4}$ in. by $38\frac{3}{4}$ in.

No. 600. $1\frac{7}{8}$ in. by $1\frac{1}{2}$ in.

No. 88. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 809. $18\frac{7}{8}$ in. by $15\frac{1}{4}$ in.

ALEXANDER WEDDERBURN, FIRST EARL OF ROSSLYN. 1733–1805. *Painted by* **William Owen, R.A.**

An eminent lawyer and statesman. Born in Scotland, and educated at Edinburgh. Solicitor-General in 1771, Attorney-General in 1778, and two years later he was raised to the Chief Justiceship of the Common Pleas, with the title of Baron Loughborough. In 1793 he succeeded Lord Thurlow as Lord Chancellor, and held that office until 1801, when he retired and was created Earl of Rosslyn.

Purchased, 1874. (392.)

CHARLES PRATT, EARL CAMDEN. 1714–1794. *Painted by* **Nathaniel Dance, R.A.**

Son of Sir John Pratt, Chief Justice of the Court of King's Bench, Recorder of Bath and Attorney-General, 1759. In 1761 he accepted the office of Chief Justice of the Common Pleas, in which he acquired an unusual degree of popularity. In 1766 he was appointed Lord Chancellor, but in 1770 was removed from office in consequence of his vigorous opposition to the American war. In 1782 he became President of the Council.

Purchased, 1872. (336.)

EDWARD, FIRST BARON THURLOW. 1732–1806. *Painted in* 1806 *by* **Thomas Phillips, R.A.**

Lord Chancellor. M.P. for Tamworth, 1768. In Parliament he was an able and strenuous supporter of Lord North's policy towards the American colonists. Solicitor-General, 1770, Attorney-General, 1771, and Lord Chancellor, 1778. He held the seals during the remainder of Lord North's administration, and after a brief retirement in 1783, during the existence of the Coalition Ministry, resumed office under Pitt, but resigned in 1792.

Purchased, 1867. (249.)

ANOTHER PORTRAIT. *Painted in* 1806 *by* **Thomas Phillips, R.A.**

Presented by Lawrence J. Baker, Esq., 1900. (1264.)

No. 392. 56 in. by 45 in.

No. 336. 48½ in. by 39 in.

No. 1264. 49 in. by 39 in.

No. 249. 29 in. by 24 in.

CHARLES JAMES FOX, M.P. 1749–1806. *Painted by* **Karl Anton Hickel.**

Statesman. Third son of the first Lord Holland. He held, as a very young man, subordinate offices in Lord North's Administration, but joined the Opposition benches, where he speedily attained the front rank, side by side with Burke. Foreign Secretary, 1782. Next year he formed his celebrated coalition with Lord North, soon to be displaced by the new Administration of Pitt. After the death of Pitt, in 1806, he returned to office, as, for a third time, Secretary of State. His wondrous powers of debating have seldom been equalled, and never in any age surpassed.

Purchased, 1885. (743.)

ANOTHER PORTRAIT. *A terra-cotta bust, modelled by* **Joseph Nollekens, R.A.**

Purchased, 1862. (139.)

WILLIAM PITT, M.P. 1759–1806. *Painted by* **John Hoppner, R.A.**

Second son of William Pitt, Earl of Chatham. On coming of age, Pitt was returned to Parliament, and almost immediately afterwards he attained great eminence both as an orator and a statesman. At the age of twenty-three he was appointed Chancellor of the Exchequer. In 1783 he formed an Administration of his own, which lasted for seventeen years. In May, 1804, he formed a new Administration, but his health had already begun to fail amidst the toils and cares of his active life, and he died January 23, 1806.

This picture is one of the numerous repetitions painted by the artist himself, after Pitt's death, from the Mulgrave portrait (now in possession of the Baroness Burdett-Coutts), the last Pitt ever sat for (finished October 28th, 1805).

Deposited by the Trustees and Director of the National Gallery, 1883. (697.)

ANOTHER PORTRAIT. *Drawn by* **James Gillray.**

Presented by H. W. Martin, Esq., 1861. (135A.)

ANOTHER PORTRAIT. *Marble bust, sculptured in* 1808 *by* **Joseph Nollekens, R.A.**

Presented by Granville George, second Earl Granville, K.G., 1861. (120.)

No. 743. 52⅛ in. by 44½ in.

No. 697. 55½ in. by 42½ in.

No. 135A. 9 in. by 6¾ in.

No. 139.

No. 120.

EDMUND BURKE, M.P. 1729–1797. *Painted by* **Sir Joshua Reynolds, P.R.A.**

The eminent statesman, orator, and writer. In 1756 he published his 'Philosophical Enquiry,' and shortly afterwards suggested the plan of the 'Annual Register,' the historical portion of which he wrote for several years. In the contest between Great Britain and the American colonies Burke was distinguished as a vehement opponent of the Government.

Purchased, 1882. (655.)

RICHARD BRINSLEY SHERIDAN. 1751–1816. *Drawn in crayons in* 1788 *by* **John Russell, R.A.**

Politician, dramatist, wit, and orator. Born in Dublin. Author of 'The Rivals,' 1775, 'The Duenna,' 1775, 'The School for Scandal,' 1777, and 'The Critic,' 1779. In 1780 Sheridan was returned to Parliament, and became a powerful speaker on the side of the Opposition. Secretary to the Treasury, 1783. Under Lord Grenville, Sheridan became for a short time Treasurer of the Navy; but from this period his powers declined, and his career ended in sickness, poverty, and neglect.

Purchased, 1881. (651.)

HENRY GRATTAN, M.P. 1746–1820. *Painted in* 1782 *by* **Francis Wheatley, R.A.**

Orator and statesman. Born in Dublin. In the Irish Parliament his eloquence roused a violent determination to assert the independence of that legislature. He vehemently opposed Pitt's projected union with Great Britain, but, when it was effected, he did not hesitate to accept a share in the legislature, and was again returned, although to Westminster, for his native city, in 1805.

Presented by the executors of the late Doyne Courtenay Bell, Esq., F.S.A., 1888. (790.)

WILLIAM WINDHAM, M.P., D.C.L. 1750–1810. *Painted by* **Sir Joshua Reynolds, P.R.A.**

Statesman and orator. In 1783 he went to Ireland as Secretary to the Lord Lieutenant, and in 1794 was appointed Secretary at War. On the death of Pitt he became Secretary of State for the Colonies.

Deposited by the Trustees and Director of the National Gallery, 1883. (704.)

No. 651. $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

No. 655. $29\frac{3}{4}$ in. by $24\frac{3}{4}$ in.

No. 790. $10\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

No. 704. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

HENRY DUNDAS, FIRST VISCOUNT MELVILLE. 1742–1811. *Painted in* 1810, *by* **Sir Thomas Lawrence, P.R.A.**

Statesman. From studying Scotch law he entered Parliament and became a warm adherent of Pitt. In 1783 he was appointed Treasurer of the Navy, in 1791 Secretary of State for the Home Department, and in 1794 Secretary of State for War and the Colonies. For many years he was President of the Board of Control for Indian affairs, and the most powerful man in Scotland. In 1806 he was impeached and tried in Westminster Hall for malversation of public funds, but acquitted.

Purchased, 1885. (746.)

WILLIAM PETTY, FIRST MARQUESS OF LANSDOWNE. 1737–1805. *Painted by* **Sir Joshua Reynolds, P.R.A.**

Better known as the second Earl of Shelburne. One of the foremost statesmen of his time. Secretary of State, 1766. For many years Lord Shelburne continued one of the principal and most eloquent adversaries of Lord North in the House of Peers. On the fall of Lord North, in 1782, he again became Secretary of State; and on the death of Lord Rockingham he was named Prime Minister.

Presented by Henry, third Marquess of Lansdowne, K.G., 1858. (43.)

ISAAC BARRÉ. 1726–1802. *Painted by* **Gilbert Stuart.**

Served as Colonel in the Army and with General Wolfe at Quebec, where he was wounded. He became afterwards a prominent figure in Parliament under Pitt and Lord Shelburne, and in 1782 was appointed Treasurer of the Navy.

Purchased, 1899. (1191.)

CHARLES WATSON WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G. 1730–1782. *Painted in the school of* **Sir Joshua Reynolds.**

Statesman. Succeeded George Grenville as First Lord of the Treasury in July, 1765, and held that office for one year. On the fall of Lord North's Administration in March, 1782, he again became Prime Minister, but died suddenly in the following July.

Presented by the Rev. Ralph Maude, M.A., 1875. (406.)

No. 740. 29½ in. by 24½ in.

No. 43. 29½ in. by 24½ in.

No. 1191. 28¾ in. by 23½ in.

No. 406. 27¼ in. by 22 in.

INTERIOR OF THE OLD HOUSE OF COMMONS IN ST. STEPHEN'S CHAPEL AT WESTMINSTER, in the year 1793. *Painted by* **Karl Anton Hickel.**

The Speaker, ADDINGTON, is in the chair. Conspicuous on the left of the Speaker stands WILLIAM PITT in the act of addressing the House. Among the members to the left of the spectator may be recognised Sir R. PEPPER ARDEN (Master of the Rolls), wearing a black gown and clerical bands, HENRY DUNDAS (Home Secretary), RICHARD, EARL OF MORNINGTON, wearing a blue ribbon as K.P., ROBT. DUNDAS (Lord Advocate), DUDLEY RYDER (Paymaster-General), CANNING, Sir JOHN MITFORD (Solicitor-General), LORD MACARTNEY, JENKINSON, WILBERFORCE, and LORD BAYHAM. On the right of the spectator, in the front row on the left of the Speaker, are seen CHARLES JAMES FOX, SHERIDAN, and ERSKINE. At the table are seated Mr. JOHN HATSELL and Mr. JOHN LEY. Among the members in the back row is GENERAL PORTER, of the Guards, who sat for Stockbridge.

This picture was commenced by Hickel in 1793, but the artist eventually, after refusing a large price for it, carried it away to Hamburg, where he died. Through 'Notes and Queries' it was ascertained that the picture was at Vienna, having been purchased from Hickel's heirs in 1816 by the Emperor Francis of Austria; and that it had at one time been exhibited in the Belvedere Palace. Through the interest of Earl Granville, K.G., Secretary of State for Foreign Affairs, and Lord Edmond Fitzmaurice, M.P., Under Secretary of State and a Trustee of this Gallery, on the circumstances being brought to the notice of the Emperor of Austria, His Imperial Majesty was pleased to present the picture to Her Excellency Lady Paget, the wife of the British Ambassador, for the National Portrait Gallery.

Presented by His Imperial Majesty Francis Joseph, Emperor of Austria and King of Hungary, 1895. (745.)

No. 745.

126⅜ in. by 177 in.

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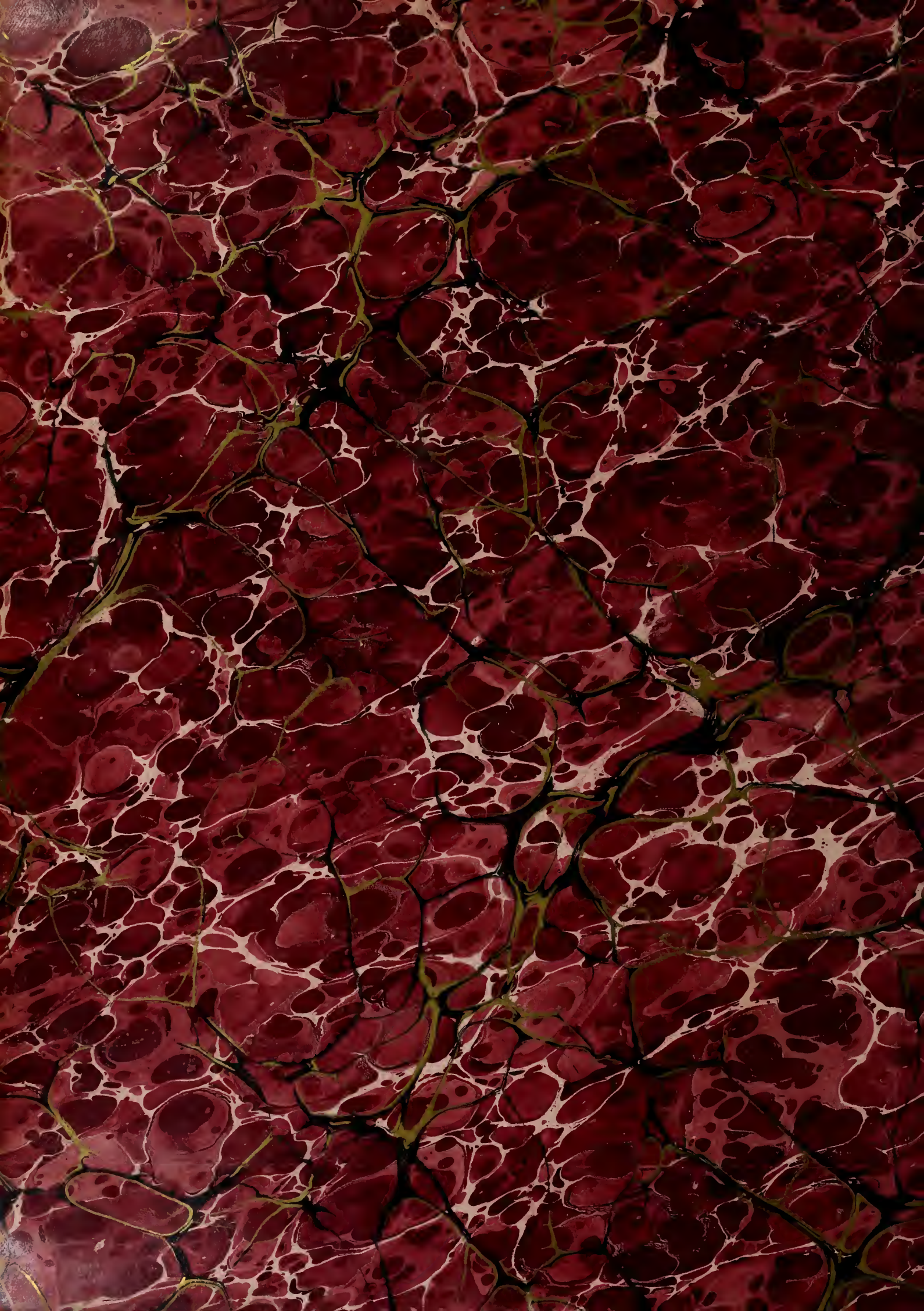

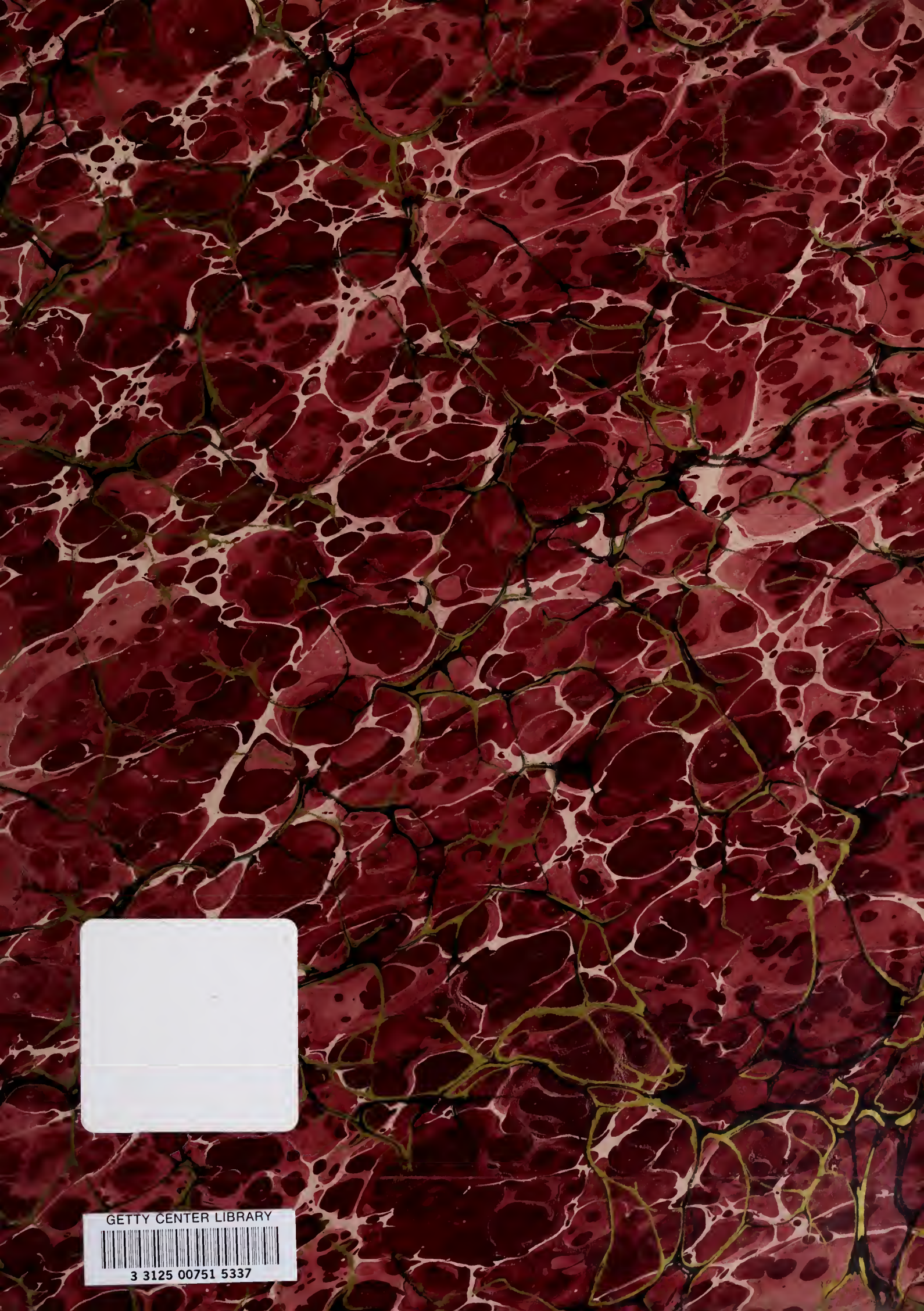
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